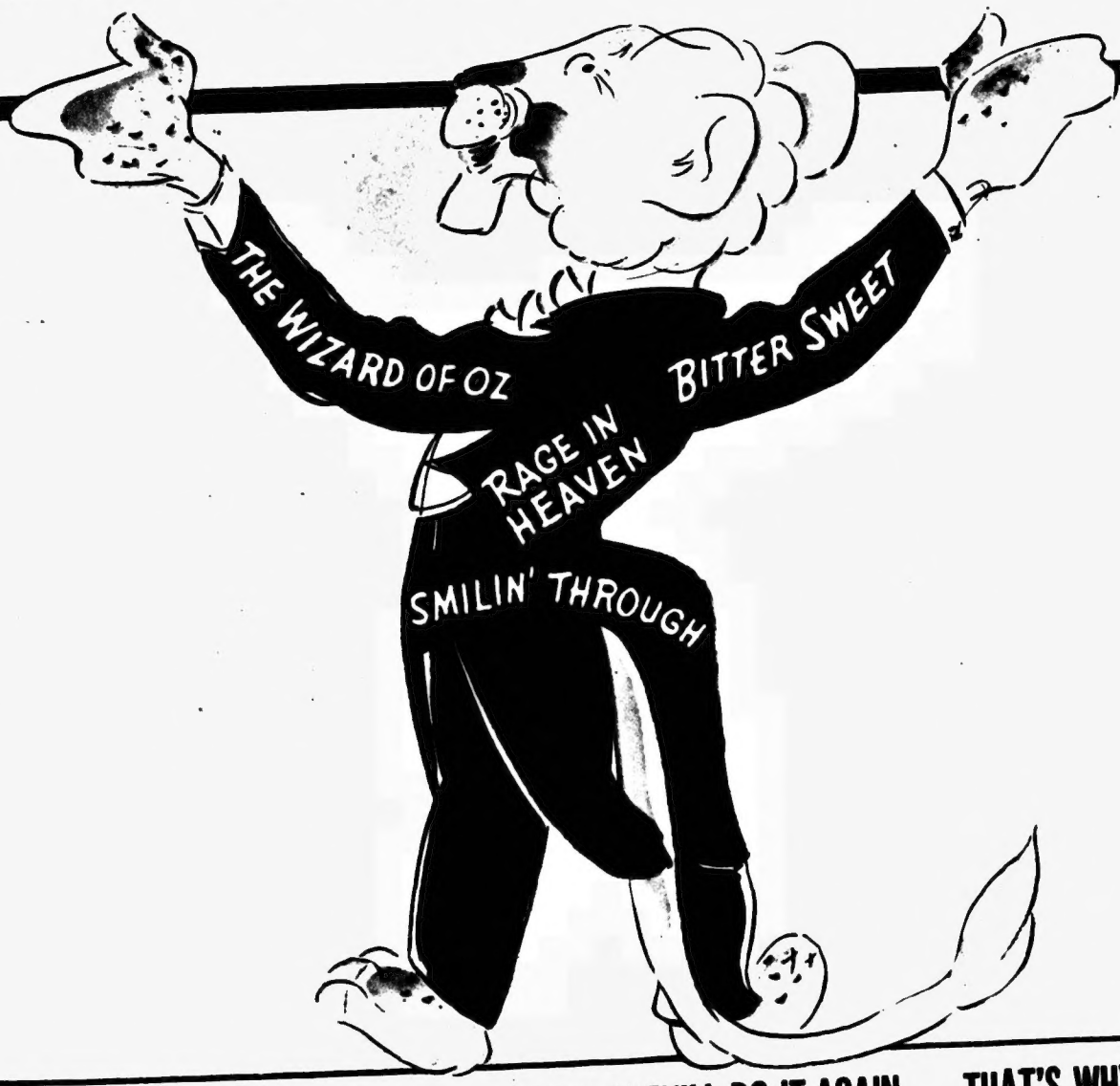
Kine WEEKLY

STUDIO DRIVE PRIORITY

See page 7

BACK FOR RECORDS!



THEY'VE MADE PAY-BOX RECORDS FOR YOU BEFORE, NOW THEY'LL DO IT AGAIN . . . THAT'S WHY M-G-M ARE RE-ISSUING

"The Wizard of Oz"

IN TECHNICOLOR

Judy GARLAND · Frank MORGAN

Ray BOLGER · Bert LAHR · Jack HALEY

NOW DOING SWELL BUSINESS AT THE RITZ — 2nd WEEK!

Released—DEC. 10

"Rage in Heaven"

ROBERT MONTGOMERY

INGRID BERGMAN

with GEORGE SANDERS

Released—JAN. 14

"Bitter Sweet"

IN TECHNICOLOR

JEANETTE MacDONALD

NELSON EDDY

with GEORGE SANDERS

Released—FEB. 11

"Smilin' Through"

IN TECHNICOLOR

JEANETTE MacDONALD

BRIAN AHERNE

with GENE RAYMOND

Released—MAR. 11

"THAT NIGHT WITH YOU"

Beats most of the Technicolor super-shows to a frazzle. At last here's a musical with originality, wit and charm. . . . The picture's a double-decker sandwich of operatic music for low-brows, sung to modern words, unexpected laughs, and fashions to sigh over. EIGHT POINTS out of ten.

DENIS MYERS.—*SUNDAY PICTORIAL.*

Another star of tomorrow . . . is Louise Allbritton, who figures (very beautifully) in the new film "THAT NIGHT WITH YOU." There you have my tip. Back Louise Allbritton for the Stardom Stakes—I think you'll find a winner.

EWART HODGSON.

NEWS OF THE WORLD.

Nice performance from Franchot Tone and Louise Allbritton. . . . A pleasant trace of satire here and there, and some excellent performances in minor parts.

JOAN LESTER.—*REYNOLDS NEWS.*

Miss Susanna Foster has quite a voice. . . . Miss Louise Allbritton displaying considerable wit.

KAY QUINLAN.—*SUNDAY EMPIRE NEWS.*

Admirable instance of bright musical entertainment. Gaily fanciful . . . sprightly characterisations . . . . First-rate musical spectacle. Artistic direction, charming leading portrayal.

C. A. WALKER.—*THE CINEMA.*

Press Praise of a SCINTILLATING UNIVERSAL COMEDY with music

starring

FRANCHOT TONE
SUSANNA FOSTER
LOUISE ALLBRITTON
DAVID BRUCE

A Fessier Pagano Production
Directed by Wm. A. Seiter

Both spectacular and amusing . . . . Miss Foster looks quite ravishing, especially in some of her sophisticated dressings and hair styles . . . . Franchot Tone gives a delightful performance.

A. E. WILSON.—*THE STAR.*

As a healthy change from the vocal lassitude of the goo-mewing girls who are fashionable in musicals at the moment, along comes Susanna Foster to sing out with *both* lungs and a brisk, beautiful soprano voice in "THAT NIGHT WITH YOU."

MOORE RAYMOND.—*SUNDAY DISPATCH.*

Polished . . . Amusing, and the dresses . . . will make a rationed nation gasp.

PATRICK KIRWAN.—*EVENING STANDARD.*

Piquant and novel . . . plot displays both ingenuity and invention . . . show is put over with zest by the versatile star, Susanna Foster, who is in delightful voice. Cleverly mounted, gay and compelling combination of elegant slapstick and tuneful fantasy . . . decidedly box-office.

JOSH BILLINGS.

KINEMATOGRAPH WEEKLY.

Popular entertainment that is light and bright . . . the four stars deal expertly with this audacious frolic . . . amusing dialogue.

DAILY FILM RENTER.

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STUDIO ONE
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Screen Play by HUGH WEDLOCK, HOWARD SNYDER, PARKE LEVY and HOWARD GREEN • Dance Numbers Created and Staged by ERNST MATRAY

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Styled by a famous Broadway showman to click with the crowds who love a glittering laugh show spiced with reckless rhythm racy romance, solid music and sensational spotlight specialties!

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Produced by GEORGE WHITE
Directed by FELIX E. FEIST

PHILLIP TERRY · MARTHA HOLLIDAY

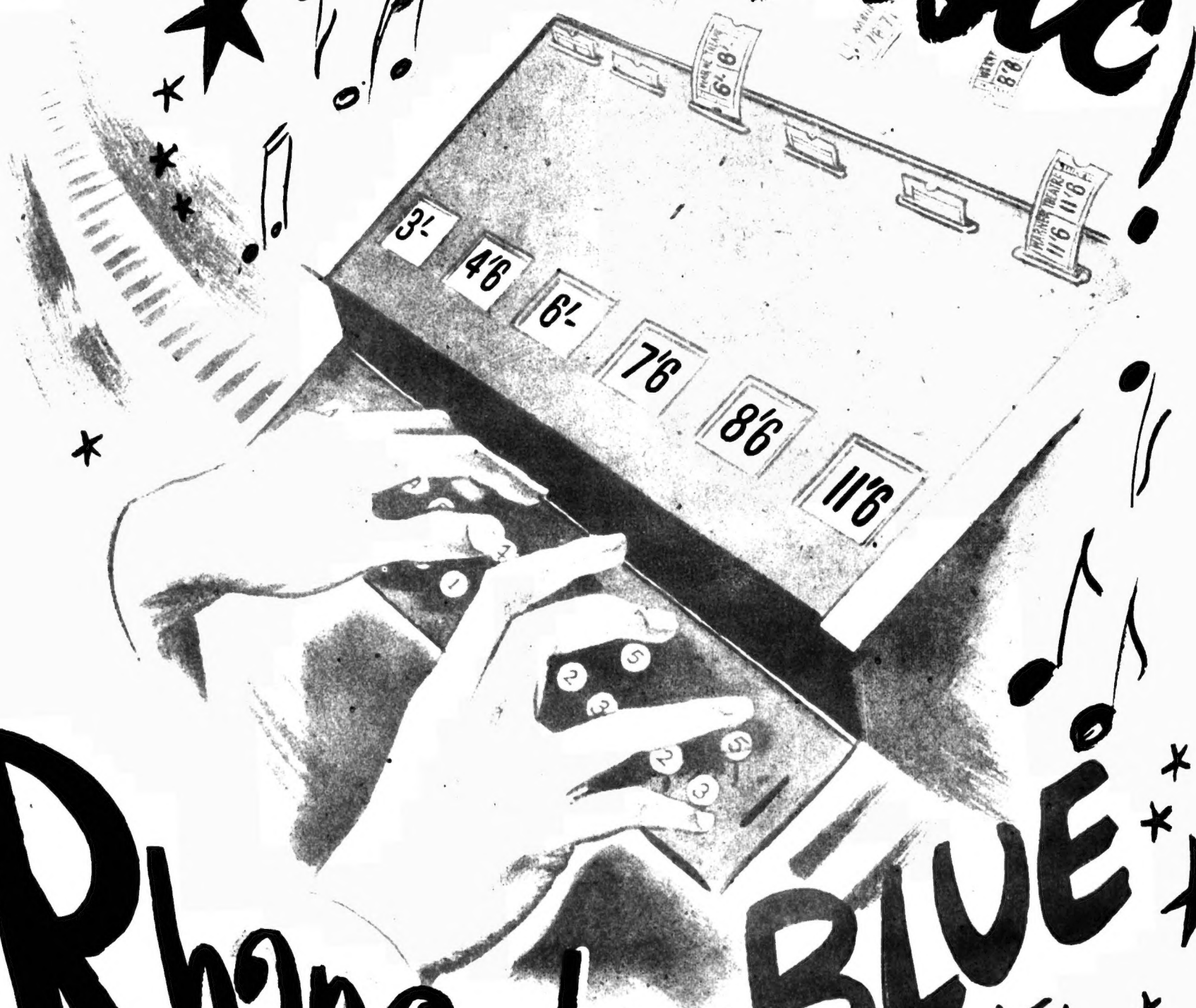
GLENN TRYON · BETTEJANE GREER

GENE KRUPA and His Band

ETHEL SMITH Swing Organist

RKO RADIO PICTURES

Sweet Music!



Rhapsody IN BLUE

is playing pack-jam capacity 4 times a day at WARNER THEATRE

20th CENTURY-FOX
The Biggest Figure in the Industry

Kinematograph WEEKLY

No. 2,013. Thursday, November 15, 1945. Vol. 345.

ARMISTICE DAY on BRITISH MOVIETONE NEWS

Studio Rebuilding to Have a Top Priority—Official

IMPORT LICENCES FOR EQUIPMENT HAVE BEEN GRANTED

STUDIO rebuilding and renovation have been given an equal priority standing with Government building work. This was revealed to the Industry at a conference with the Board of Trade this week.

In practice this means that only dwelling houses have a higher building priority. At the same time licences have been granted for the import of certain equipment.

These two concessions are the latest indication of the Board of Trade's policy to give the utmost support to the production of pictures in Britain.

The concession by the Office of Works in placing studio building and renovation on an equal priority standing with Government building work puts the production industry in a favourable position for increasing its floor space as soon as possible.

It means in effect, that a larger flow of building labour will now find its way to studio contracts.

A Serious Shortage

Equipment supply is still difficult. A certain amount is being contributed by British manufacturers, and licences have been granted for imports of much-needed material. But, said a Board of Trade spokesman, "there would at the moment be more imported cameras, if there were more cameras available to be sent to Great Britain.

The release of technicians from the Forces for work in studios is proceeding on a Class B basis, while the C.E.A. plea for a release of projectionists is under examination by the Ministry of Labour.

It is thought that among the reasons for this concession is the sense of the importance of British film production as a commodity for export, and as supplying picture-houses with product for playing-time, which will not add to our overseas dollar commitments.

C.E.A. & N.A.T.K.E.

NATIONAL AGREEMENT IN SIGHT

A DEPUTATION of officers and members of the National Association of Theatrical and Kinema Employers met the General Purposes Committee of the C.E.A. on Tuesday to put forward the case for a national agreement instead of the forty district agreements now in force.

Those forming the deputation were R. Finnegan (president), J. Smith (treasurer), T. O'Brien, M.P. (general secretary), Ben George, Mrs. Jean Currier, J. Stubberfield, and C. B Kirk.

The C.E.A. committee gave Mr. O'Brien and the members of the deputation an assurance that early steps would be taken to open negotiations through the C.E.A.

Following the meeting Mr. O'Brien stated that the general case was put forward on behalf of the N.A.T.K.E., but detailed negotiations will be put in hand later.

This is the first time Mr. O'Brien said that we have ever approached the C.E.A. to discuss a national agreement on a basic wage and working conditions. If the friendly atmosphere in which we were received is anything to go by, I prophesy that the new agreement will be satisfactory to all concerned.

£610 DAMAGES IN LEEDS KINEMA CASE

T. Eastham, K.C., sitting as official referee in Leeds on Monday, awarded £610 with costs, to be taxed, to Central Cinema (Harrogate), Ltd., against five Leeds people.

The defendants were Julius Segelman, Max Segelman, Mrs. Sadie Cohen, Mrs. Rebecca Levy and Mrs. Gertie Swissling.

The claim was in respect of breaches of covenants under a lease by plaintiffs to defendants of the Central Oxford Street, Harrogate. The lease was handed over to the defendants for five years from April, 1939, and it was alleged that they did not properly keep the place in repair or properly cleaned or decorated.

The plaintiffs claimed £1,104 damages.

Dave Bernstein, of Loew's, Dies

News was received in London this week of the death of David Bernstein, Treasurer of Loew's Inc., the controlling company of the Metro-Goldwyn-Mayer organisation.

Bernstein, who was in his sixties, was a lifelong friend of the late Marcus Loew, founder of M-G-M.

He had been associated with the Loew organisation since its earliest days.

Odeon to Build 50 in Canada

Canadian Odeon is to build 50 theatres as soon as permits are available.

This figure was announced by the Nathanson Rank interests this week cables the KINE. New York correspondent. Emphasis will be placed on luxury accommodation including tea rooms in an effort to persuade patrons to regard the theatre as a social centre and not just for entertainment.

M.P.P.D.A. AND WARNERS:

Producers Want to Return

WARNER BROS., whose decision to resign from the M.P.P.D.A. some months ago caused a breech in the solid coverage of the Hay's Office, has now applied to be reinstated in the organisation.

A cable from the KINE. New York Bureau says that the application will be considered at a meeting of the main M.P.P.D.A. board on December 12.

No reason for the change of mind have been disclosed.

It is thought likely in film circles in New York that Warner's isolation during the recent studio strike may have had an important bearing on the situation.

It is also felt that the return of this major company to the organisation will effectively answer Hollywood critics who were arguing that the Independent Producers' Association might eventually become a rival to the Hays Office.

RAWSTOCK: IMPROVEMENT SOON

THE new Year may see an addition to the amount of raw stock available for entertainment film and newsreel supply.

A hint of a possible easement in the situation was thrown out by Major R. P. Baker in reporting upon rawstock allocations to members of the K.R.S., and this hint has been confirmed by a Board of Trade official.

The extent of the "easement" cannot at the moment be stated as it depends upon the estimated requirements of Government departments and the need to make available unexposed film stock as a currency export.

It is possible that the change may be accompanied by a different method of allocation which will give greater freedom to users.

It will be some time, however, before sufficient rawstock will be available to allow changes which will enable a larger number of general release copies to be put in circulation.

No Summer C.E.A. Conference

The question whether or not a Summer Conference should be held in 1946 was discussed by the C.E.A. General Purposes Committee on Tuesday.

W. R. Fuller, general secretary, reported that lack of hotel accommodation was the chief obstacle, and asked if the committee thought that if a conference were held, members would be content to sleep in boarding houses.

The opinion was expressed that it would be preferable to wait another year.

Blattner Joins Worton Hall

G. L. Blattner has been appointed general manager of Worton Hall Studios. He will take up his duties there on January 1.

Mr. Blattner, who for some years has been studio manager at the National Studios, Elstree, has been in the film Industry 16 years and has been associated with many successful films.

He was responsible for the layout of the National Studios and the setting up of its organisation.

He will represent Worton Hall Studios on the Executive Council of the B.F.P.A.

KINEMATOGRAPH WEEKLY
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S.O. is News Once More

SUNDAY Opening, that hardy annual in the affairs of this business, is very much in the news again. It is a vitally important subject to us all, and it is one at the mention of which we must in no circumstances let familiarity breed indifference, let alone contempt.

Look around at what is happening now. In London, the Lords Day Observance Society, vociferously Sabbatarian, is opposing the renewal of Sunday licences unless a clause is inserted excluding children under 16.

The society states that the opposition is against a selected case, but it asks that the condition requested may be imposed on all Sunday kinema licences renewed for the 12 months commencing next January.

Only a few days earlier came the news that an Emergency Law (Transitional Provisions) Bill was given the first reading in the House of Commons. In it kinemas opening on Sunday under Defence Regulation 42B will be permitted to continue S.O. until the end of 1947.

At the time of writing it is not possible to tell whether the measure will receive a hot passage in debate, but is it not unreasonable to assume that the well-organised Sabbatarian interests will marshal their forces against anything which looks like perpetuating S.O.

This is particularly so as the new Bill also gives powers to local councillors to apply for orders on a permanent basis before the licences under the Defence Orders lapse.

The immediate future is thus of great importance in the S.O. battle. It is apparent that the C.E.A., whose vigilance is characteristic of them, is well alive to the importance of the occasion.

We must be ready with detailed facts defending claims for S.O.—claims surely backed by the overwhelming majority of intelligent citizens. It is at times such as these that the Trade feels the absence of a central statistical authority that could supply it with the necessary ammunition for its propaganda.

Long Shots

BY far the most important item of news to emerge from a colleague's meeting with the Films Section of the Board of Trade is the revelation that the Office of Works has secured a very high priority for the rebuilding and renovating of studios.

This will be first-class tidings for the many production companies whose schedules have been torpedoed by the shortage of space and even more so to the hundreds of technicians who will find more work in the expanding production schedules.

UNFORTUNATELY, of course, the problem is immensely complicated.

Priorities are one thing. Performance is another.

It is admirable to give us priorities. The time to shout will be when we see the actual bricks going into place.

ONE thing I like about the announcement is the way it shows how film-minded the Board of Trade is these days. The Industry has a lot for which to thank H. Gaitskell, who sowed the seeds in the department and who is now, of course, in Parliament. In addition to his many other appointments, he is vice-president of the B.F.P.A.

There is abundant evidence that when Whitehall hears of film troubles it really does try to do something about them.

AND for that we should be duly grateful to Gaitskell and to the men he left behind him.

With all the will in the world, I cannot see British production emerging from its lamentable doldrums until this time next year at the earliest. It is all very well rebuilding studios and a start has to be made somewhere, but the bottleneck in vital equipment and the general labour shortage are two more of the interrelated causes making a shortage of our increasingly successful pictures.

HOWEVER, as a start, it is excellent to think that studio building will be on a priority as high as that of Government buildings in the rebuilding stakes.

We can imagine how acceptable this news will be to independent producers of the calibre of Herbert Wilcox, for example, who, with international money-spinners on their recent credit list have found themselves unable to go ahead with worthwhile pictures through the scarcity of floor space.

THERE is some more good news this week from a different section of the Industry.

From C.E.A. headquarters I heard that the probability of a national agreement between N.A.T.K.E.. and the C.E.A. is now greater than ever following a parley between the two parties on Tuesday.

Anything which unifies and clarifies the labour situation inside the Industry is to be applauded. There is plenty breathing space for all ranks and all should be harmony and not discord.

IT is reported from the States that Warner Bros. is applying to rejoin the M.P.P.D.A. which austere organisation the company left somewhat abruptly some months ago.

My own feeling is that Warners is much too important a company to split with the Hays Office and for the sake of unity inside the Industry it would be excellent if they return.

Meanwhile, you can depend on it that there is an interesting story based on the reunion between the two parties.

JOHN WOOLF, only recently appointed joint managing director of G.F.D., made a special trip to Glasgow last week for his company's Trade show of "I Know Where I'm Going."

It was his first official business trip since his appointment to the Board. On the night before the Trade show he met representatives and exhibitors at a special reception at the Central.

SAM ECKMAN has written a very direct letter to Major Baker, president of the K.R.S., regretting the absence from recent meetings of head executives of the member companies.

He has indicated that in these circumstances he could not attend and no one can do anything but agree with him in taking that stand.

In consequence of his letter, the K.R.S. has agreed to meet at a fixed time in each month. This was done in the old days before the war, but abnormal conditions upset the arrangement.

NOW, in future, the council will meet on the second Thursday in each month at 10.30 a.m.

Eckman's letter rightly emphasised that if the important business of the Industry was to be efficiently transacted principals of the main companies must be present to take decisions. Otherwise the influence of the association would be reduced.

This thin turn up at K.R.S. meetings has been remarked on several times lately and Eckman's decision to air the whole business is all to the good.

I CANNOT help but contrast the K.R.S. attendances with some of those checked up in the annual report of the B.F.P.A.

I see that J. Arthur Rank attended 18 Executive Councils out of a possible 19. A.B.C. recorded an equally good figure.

On this subject of council meetings, how many of us realised that the Film Production Joint Council, an idea which had A.C.T. behind it in the beginning, and of which Lord Terrington accepted the chairmanship in June, 1944, has not met in the year reviewed in the B.F.P.A. report?

The joints of the Joint Council seem to have a creak in them. A pity because there is much good stuff they could be getting on with.

IT has now been officially stated that nothing new in film legislation is contemplated at least until the expiration of the present Act in 1948—at which point, according to the Board of Trade's Parliamentary Secretary, Ellis Smith, the time will be opportune for new and comprehensive legislation.

This finally knocks down the theorists who have been saying that immediate legislation on the lines of the Monopoly Report was a foregone conclusion.

We now see how rash such assumptions were.

ARTHUR TAYLOR reminds me that the London and Home Counties branch of the C.E.A. is particularly anxious that members in the Industry should be precluded from applying for tickets for the annual dinner and dance on December 18.

He asks all members of the Trade who are interested to note that the very final date for receiving applications is this coming Saturday.

YET another interesting social event in the Industry's diary is a special Victory Ball organised by the A.C.T. on Monday next at Seymour Hall.

A cracking good attendance—something like 1,500 I am told—is already guaranteed, but there are still some tickets going. The large floor at Seymour Hall will handle a very big attendance, and it is up to studio people in particular to see that it gets it.

SO sorry to hear that Florence Bennett, who had for so long been a cashier at Warner Bros., died suddenly last week.

She has something of a claim to a Wardour Street record, having been with Warners for just about 30 years. She joined the original Vitagraph set up in 1916.

Thirty years is a mighty long time in the same organisation in Wardour Street. Can any other company claim an employee with such a remarkable continuity of service?

COMMITTEE of the C.E.A. in London on Tuesday found themselves meeting at a new venue. The old committee-room at C.E.A. headquarters has been demolished to make way for G.F.D. renting staffs, and this has necessitated going to the Victory House rooms—until now used only by the C.E.A. General Council.

Members of committee were there in force and were very sorry to hear the news which I gave them of the death of Douglas Attree.

There was genuine regret that so useful a member had passed on.

THERE are many members of the C.E.A. who look forward with pleasurable anticipation to the day when Summer Conferences will become yearly events again.

I discussed the possibility of a Conference with W. R. Fuller some time ago and he foresaw the lack of hotel accommodation as the greatest obstacle.

I gather, too, that the exhibition which was such a feature of the summer gathering would not be possible, as most manufacturers would not by next June be able to place on view anything but early prototypes of any machines they have in prospect.

THE SPECTATOR.

Close-Ups

by

SCREENCOMBER

More Grist to the Mille

THE news that Cecil B. de Mille is entering the religious field of film production has stirred the indignation of my old friend Lucas Z. Luke, who in a more coherent letter than usual writes: "Who is this Cecil Court B. de Mille whipper-snapper? What does the B. stand for? Never mind; I know. I know. I've been at this game, man and boy, ever since Dr. Roget made a picture of his Thesaurus on a Zoetrope. An ugly beast that was. Clawses on his antonyms, and scilla bulbs on his pseudonyms or whatever you call 'em. Horrible to think of!

"And now this Cecil B. de Millionaire is going to film the Pentateuch. What with? I'd like to know. A Dœdalum. I'll bet. And who's going to write his scripture? and make up his Decalogues? I ain't forgot his "Ten Commandments." I reckon this Rank fellow's behind this B. de Mille."

A Little Knowledge

SAYS Mrs. Robertson, of the *Daily Mail*, "You might not suspect Tyrone Power, Laird Cregar, Linda Darnell, Carrol Naish and a long cast list of other Californian natives would make a very pliant all-Spanish team . . . they are entirely convincing except for Rita Hayworth, who is about as Spanish as clam chowder."

If we are to believe Mrs. Robertson, then clam chowder must be the national dish of Spain, because Rita's real name is Cansino and her father, Eduardo Cansino, is a native of Seville, who originally came to America as one of the leading exponents of Spanish dancing.

For the Showman

FROM the current issue, this column plans to inaugurate a brand new Showmanship service. Coming as it does, according to editorial whim, in front of the regular Showmanship feature, we hope to save you the effort of laboriously turning over pages until you come to the rear part of the paper.

Most important of this week's subject is, "Pride of the Prize Ring." First we turn up the synopsis to see what it is all about and what do we find?—why, that it's a boxing picture. O.K., now we know where we are, we can proceed.

Dress one of your attendants as a jockey and send him round the town on a cart-horse, remembering, of course, that you should first remove the cart in case you inadvertently put it before the horse. Care of the horse is essential for the success of this stunt so at night, first remove the horse, and after it has gone, lock the stable door. Now lead it to the well, but in no circumstances attempt to force it to drink.

Better Still Service Means Better Box-Office

By TEDDY WOODS, Director of the Stills department of Production Facility Films

STILLS are one of the most vital methods of publicity, but unfortunately there is a number of people—stars, renters and exhibitors—who do not yet fully realise their value.

The public likes looking at pictures. We must provide them with pictures they will want to see—pictures that will advertise our films and the British stars who appear in them.

During the next six months we hope to step up the output of production and star stills from the J. Arthur Rank organisation by 200 per cent., and a similar increase will follow.

It is important that exhibitors and other people in the Trade should realise why this is being done.

* * *

Yesterday

This is an example of still technique in the early '30s in British studios. The scene is Gracie Fields in "Love, Life and Laughter."

LOOK AT THE U.S. STILL COVERAGE

HOLLYWOOD producers have developed their still organisations to a fine degree. One production will be covered by a multitude of stills, showing, not only the action of the story, but also star background and social life. A set of U.S. stills makes it possible to select any required publicity angle.

But we cannot do that in this country—yet.

Britain has not always been behind in still production. Before the war, in my opinion, our stills were as good as those coming from any foreign studios, but there has never been the adequate variety of subjects.

I remember the early days of the film business. We can look back and smile now at those "dead pan" efforts of the still man. Photographic emulsions were then so slow that stars had to hold a pose for several seconds—often with disastrous results.

But to-day it is different.

Negotiations are in progress to obtain new equipment for the British still cameraman. Concentrating on optimum negative sizes and cameras, we shall be able to provide a still service from British studios that is second to none.

* * *

PEACE TIME WITH WAR-TIME TAPE

BUT WE ARE NOT YET back on a peace-time basis. Rather, we are trying to work on peace-time standards while still under war-time controls and conditions. We cannot find sufficient skilled technicians, particularly re-touchers.

It is only as these conditions improve that we can expand our organisation. They will improve, and exhibitors are assured they will soon be reaping the benefits of this campaign to put over British films by means of stills.

During the war we have done our best. I cannot speak too highly of the work done in our own organisation by stillmen Wilfrid Newton, Ted Reed, Eric Gray, George Cannons and their colleagues.

Soon we shall have Ronnie Pilgrim, Arthur Evans, Ian Jeayes and a number of other specialists back with us.

Then we shall go ahead.

* * *

BUILD UP THE CONTRACT STARS

FIRST I WANT TO SEE the still photographer taking his proper place in the production organisation. He must be given the fullest facilities for his work.

You cannot take a good picture on the spur of the moment. It must be planned.

Each production needs its stills studio. Action scenes need to be re-created if a picture is to be obtained that is capable of making a print for Press reproduction. Some production stills can be made on the set—but not always.

The next thing which has to be done is to organise a wider coverage of the picture. We need all kinds of stills, both technical and fan matter. We must have photographs of the stars at home, at social events, and not only as they appear in the film.

Now that British studios have a larger number of contract stars than they have ever had before we can go all out to exploit them on the lavish U.S. standards.

* * *

THIS WILL BE THE SERVICE

NEW PROCESS plants will be capable of giving renters, and through them the exhibitors, a first-class still service.

There must be still coverage of every production that makes use of every possible angle. Prints must be available for every newspaper and magazine editor at a moment's notice—and they must be subjects suitable for his magazine.

To-day

Latest example of still work from British studios. A beautiful texture is evident in this set up by still cameraman Ronnie Pilgrim for "Carnival" — first-rate publicity for British stars Michael Wilding and Sally Gray.

One editor may want "pin-ups," another a shot of a camera crew.

We must be able to take exclusive pictures for the more fastidious tastes of the national daily editors.

Colour prints must be available for all the magazines that run colour supplements. They must be perfect in quality. Already we are

Continued on page 10

Government Bill May Make Permanent 42b Sunday Opening: L.D.O.S. Meanwhile Attacks London Conditions

By KINE. Staff Reporter

WHILE Parliament is discussing an Emergency Laws (Transitional Provisions) Bill, which, if it is passed, will give kinemas opening on Sundays under the Defence Regulation 42B the right to continue S.O. until the end of 1947, a new attack against S.O. has been launched in London by the Lord's Day Observance Society. The Society, operating on the regulations of the 1932 Act, wants to impose a "no under 16s" ban on all London Sunday kinema performances.

In February, 290 Sunday kinema licences, granted under the Emergency Powers Act (1939), would expire—if the new Bill does not become law.

The new Bill extends the life of the licence, but it also gives licensing authorities the power to apply for orders on a permanent basis before 42B licences expire.

W. R. Fuller, secretary of the C.E.A., has told members in a Press statement: "Looking at the matter practically, the obvious anticipation would be that in the year 1946 and 1947 the councils would renew licences under regulation 42B."

Yesterday's Attack

The L.D.O.S. attack opened yesterday. The society opposed the renewal of the licence of the Super Palace, Battersea, by the L.C.C. Public Control Committee. The Society spokesman said: "We oppose the renewal of the Sunday licence unless a clause is inserted excluding children under 16 from kinema performances on Sundays."

The Society does not intend to direct its activities to this one kinema only, but states that the Super Palace licence has been selected as a test case and that it requests the licensing authority to impose the condition asked for in all Sunday kinema licences renewed for the 12 months January 6, 1946, to January 5, 1947.

Calling Evidence

The L.D.O.S. told the Public Control Committee that it intends to call evidence that the spiritual and moral work of Sunday schools in training young citizens is being seriously hindered by the counter-attraction of kinema entertainment, particularly on Sunday afternoons.

Martin Explains

This is what the Rev. H. H. Martin, leader of the L.D.O.S. movement, had to tell me about the society's plans.

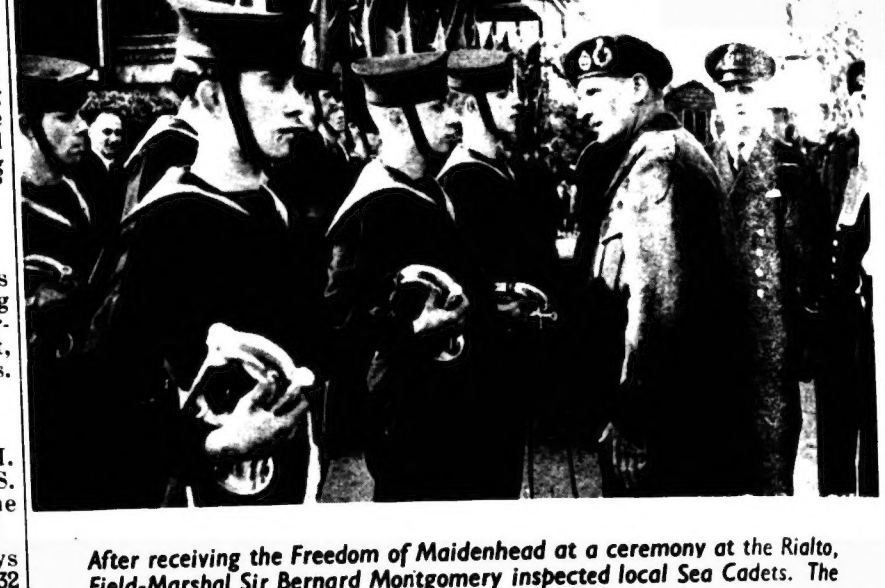
The London licences, says Martin, are granted under the 1932 Act. He claims that the 42B regulation does no more than facilitate the granting of a licence—a war-time emergency measure.

The 1932 Act permits a licensing authority to impose any reasonable regulation, he continues, and the L.D.O.S. considers it reasonable to exclude children under 16 from Sunday shows.

"If the L.C.C. insists on children going to school during the week because the council knows that it is good for them," says Martin, "we have a right to insist on children going to Sunday school because we know that that is good for them."

Norman Hart, C.E.A. solicitor, commenting in the KINE.'s Year Book (1945, p. 113), says that he considers a condition, limiting the admission of children to kinemas on Sundays, if imposed on a 1932 Act licence, would offer a very good case for argument. It would, he goes on, be *ultra vires* as the public, by its vote, had shown its desire for Sunday kinemas.

Field-Marshal Visits Maidenhead Kinema



After receiving the Freedom of Maidenhead at a ceremony at the Rialto, Field-Marshal Sir Bernard Montgomery inspected local Sea Cadets. The kinema was loaned by A.B.C. to the Council for the occasion and arrangements were made by Manager Geoffrey Warren

Despite New Conditions, Film Boom Continues

"Kine." Cable from "Motion Picture Daily," New York

DESPITE war plant closings, many strikes and closing army training camps, top features continue to maintain peak grosses and nation-wide box-office moneys show that business is at a high peak.

THE FILM INDUSTRY'S Victory Loan Committee and Treasury is giving free air trips to London to the six U.S. exhibitors selling the most bonds during the current drive.

SAM BISCHOFF is forming his own company to produce films, releasing through Columbia.

UNIVERSAL, unable to complete a product deal with the Griffith Circuit in the South West of the U.S., is advertising in local newspapers advising veteran showmen to enter the exhibition field, promising them sufficient product.

SONG WRITER, actor and director Gus Edwards died of heart attack in Hollywood last Wednesday, aged 66.

VIVEASH SPEAKS AT LIVERPOOL

North Western branch meeting at Liverpool on Friday, November 16, will be attended by R. C. O. Viveash, secretary of the C.T.B.F., who will convey the thanks of the Management Committee for the support of the fund by the members of the branch.

Other matters on the agenda are: Report of the Conciliation Committee with the N.A.T.K.E. *re* Sunday opening terms and conditions and their recommendations; North Wales resolutions on condition of films, 16-mm. equipment and manufacture of films; free admission of troops to kinemas..

Variety for the Leicester Palace

Leicester Palace Theatre, former home of variety in Leicester for many years, is to return to variety next month.

Some years ago the Palace changed over to films, but it has now been decided to return to its original system.

It is understood that the presentation of variety will be recommenced at Christmas.

★ *REACH THE WHOLE TRADE effectively and economically through the "KINE."*

Nearly 5,000 COPIES SOLD *(certified)*
EVERY WEEK
ALL THE YEAR ROUND.
DON'T BUY BLIND!

Continued from Page 9

COLOUR PRINTS MUST BE AVAILABLE FOR MAGAZINE PUBLICITY

experimenting with colour processes. Some of them are commercial, but some of them have not yet been put on the market.

For the exhibitor, we must aim at the provision of a better variety of scene stills, and portrait stills for really stylish foyer displays. As the quantity of output rises, so it should be cheaper for the independent exhibitor to make use of even more stills in his displays.

Given technical facilities and co-operation from everyone in the industry, British still cameramen will be able to provide the material for the maximum publicity for British stars and films.

PORTSMOUTH COUNCIL RESTRICTS THE CHILDREN CLUB MOVEMENT

Education Committee Says Clubs Need Adult Supervision

PORTSMOUTH City Council has decided not to allow any extension of the children's club movement in local kinemas at present. But it has agreed to allow the existing clubs to carry on for a further trial period.

At the meeting of the City Council on Friday, the Watch Committee reported that it had considered reports from the Chief Constable and the Education Committee with regard to the clubs at the Regent and Plaza.

The reports submitted by the Chief Constable were satisfactory and pointed out that while the children were attending these clubs they were off the streets, and so contributed to the reduction of accidents.

"Grave Misgivings"

The Education Committee, in its report, expressed "grave misgivings" concerning the granting of permission for the purpose of these clubs, and recommended that such permission, if granted, should be for a further trial period of six months. They also drew attention to the apparent need for adult supervision on the kinema premises on one or two occasions, having regard to the large number of children concerned.

The Watch Committee recommended:—

(1) That the permission granted for the opening of the Regent and Plaza at 9.30 on Saturday mornings be extended for a further period of six months;

(2) That permission be given to the Odeon at Cosham and Southsea to establish clubs;

(3) That the attention of the respective managers be drawn to the apparent need for further adult supervision; and

(4) That if committees were formed in connection with the clubs, opportunities should be afforded for the Chief Constable or other responsible officer nominated by him, and the Chief Education Officer to be members of such committees, so as to provide means for submitting suggestions and comments, and the maintenance of contact with the local authority.

Coun. A. N. B. Birch moved that the recommendations be referred back for further consideration, and urged that every encouragement should be given to children to spend as much time as possible in the open. The council, he said, should be forced to provide facilities for organised games.

Coun. F. T. Clifton seconded.

Not Forced to Shows

Ald. A. Johnson said there was no question of forcing the children into the kinemas and pointed out that playing fields were already provided.

Coun. Norman Harrison, chairman of the Youth Committee, said there was a danger of creating a kinema-minded generation, but he would rather see half a dozen children kinema-minded than one in a street accident. They were choosing the lesser of two evils.

Coun. W. Clements asked if the Education Committee could persuade the teachers to look after the children on Saturday mornings.

Alderman W. J. Lewis, Chairman of the Education Committee, stated that the Education Committee was perturbed at the proposed extension of the scheme, and he suggested that the Council was to blame for not having provided sufficient playing fields. He hoped the whole matter would be reviewed at the end of six months. He also suggested that the kinema proprietors had not quite played the game, because they had not consulted the Chief Education Officer as to what programmes should be given.

Proprietors' Breach of Faith

Councillor Mrs. Childs said that on this point there had been a breach of faith on the part of the proprietors.

Alderman J. H. Prince, Chairman of the Watch Committee, stated that the police were keeping a keen eye on the subjects in the programmes.

The reference back of the matter was lost, and Alderman J. P. D. Lacey then moved the deletion of the recommendation for the establishment of further clubs at Odeons. On logical grounds, he said, the Council could not agree to the extension of the scheme in its present form.

Alderman Lewis seconded, but Alderman Prince argued that if the Education Committee viewed the matter with grave concern, it was lacking in its duty in not going to the police about it.

The amendment was carried by 22 votes to 18, and a further six months' trial of the Plaza and Regent Clubs was agreed to.

NOTTS COUNTY TRANSFERS

Alterations to Kinemas Approved

The Notts County Council has approved to the following transfers of licences: Stanton Hill, from George Henry Barker, of Mansfield, to Sam Graham, of Nottingham; Empire, Mansfield, from Herbert Denne, of Mansfield, to Louis Albert Stanley Lendis, of West Bridgford; and the Ritz, Clipstone, from the late A. K. Sleath, of Clipstone, to William Archibald Sleath, of Radcliffe-on-Trent.

Alterations to the Regal, Carlton, and the King's Picture Palace, Kirkby-in-Ashfield, were also approved.

Approximately £8,074 was allocated to Nottinghamshire charities from August, 1940, to June 30, 1945.

M-G-M Manchester Branch Address

The Manchester branch of M-G-M has been transferred from Whitfield to Palatine House, 76, Victoria Street, Manchester 3. Telephone No.: Blackfriars 10351/2.

For the time being the despatch will operate, as at present, from Whitfield and Moreton Street.

Sinatra in Serious Vein

Frank Sinatra, Gene Kelly and Rags Ragland as they appear in ANCHORS AWEIGH, M-G-M's Technicolor musical

Action on Monopoly Report Deferred

CONSIDERATION ON EXPIRY OF QUOTA ACT

IT is unlikely that any action will be taken on the Monopoly Report until 1948 when the present Cinematograph Film Act expires.

This is to be inferred from the reply given by Ellis Smith in the House of Commons last week to a question by Ald. J. Reeves.

J. Reeves asked the President of the Board of Trade whether any decisions had been made as to the implementation of the Report on Tendencies to Monopoly in the Cinematograph Film Industry.

Ellis Smith, who replied, said that the majority of the recommendations in the Report on Tendencies to Monopoly in the Cinematograph Film Industry could not be implemented without legislation, and many of them raised issues of great complexity.

The Government had given preliminary consideration to the proposals contained in this Report and the views expressed on those proposals by the various sections of the industry, but no final decisions upon them had yet been reached.

The present Act expired in 1948, and this would give the opportunity for new and comprehensive legislation.

A.B.C. PLANS A SUPER IN MANCHESTER

A.B.C., who owns the site in Manchester City centre, Oxford Street, upon which the Princess Theatre stood, has announced its intention of building a new super kinema and café with dance floor there.

The final curtain went down on the Princess Theatre on April 20, 1940, and A.B.C. bought the site and property. Demolition work was started almost immediately and was completed by the fatal 1940 Manchester Christmas blitz. War regulations have barred building of the proposed new kinema and the project was temporarily abandoned.

Plans for the kinema were submitted by W. R. Glen, the A.B.C. architect, to the Manchester Town Clerk and the Ministry of Town and Country Planning.

Mr. Glen told the KINE. the kinema will seat about 2,400 and complete plans have been drawn up. All we now need, he said, is a permit from the Ministry of Works to go ahead.

When the kinema is complete it will mean that all the three major kinema circuits will have houses within one hundred yards of each other.

PURCHASE TAX

Ald. J. Reeves asked the Chancellor of the Exchequer in the Commons last week whether, in view of the need for visual aids to education, he will consider taking off the purchase tax from 16-mm. film stock and equipment, particularly as standard film stock and equipment is not subject to this tax.

Mr. Dalton: No, sir; I am afraid I cannot do this at present.

TAX CUTS IN U.S.

The U.S. Senate has refused to give relief on the war time 20 per cent. admission tax, according to a report from the KINE. correspondent in New York. It has, however, cut excess profits corporate and private individual income taxes, which will take effect in January.

C

Wendy Hiller's New Film

Wendy Hiller in a scene from I KNOW WHERE I AM GOING (G.F.D. release)

New Agfacolor Process May Mean Important Good Colour Photography on Cheaper Studio Lighting

BOTH British and American producers are displaying considerable interest in the improved Agfacolor process employed in films captured in Germany.

The new process is seen as a rival to Technicolor. It is anticipated that when plant is set up it will be possible to produce colour films of high quality without the trouble in the studio of a somewhat unwieldy camera, the huge expenditure of current for light and the resultant high cost of laboratory processing.

Films produced in Agfacolor shown in this country privately have not all been of the same quality. This is probably because some of them are of an earlier year, before the process had reached the standard of later pictures.

Contrasted Pictures

I have now seen two of these Agfacolor pictures, "The Bath in the Barn" and "Immensee," states the KINE. technical correspondent. The first is distinctly disappointing, colours not being clear in many respects, and a pinkish glow suffusing the picture at one moment and a light haze at others. My judgment after seeing this picture was that it could not compare with colour films seen in this country, but this opinion is entirely reversed after seeing "Immensee," as it offers a challenge to any colour film made by any other process.

The latter picture is an excellent subject from which to judge colour quality.

It has domestic interiors, the space of open country, a lake in which the characters swim, swift movements from sunshine to shadow along a country road, a rush through a wood in what is simulated as moonlight, several close-ups, open-air crowds and a crowd in a concert-hall. In every one of these full justice is done to the colour, which everywhere is of a high standard of fidelity.

Flesh tints vary as they do in many other processes—in one sequence a man is seen tanned by the sun, and in another with pale almost washed-out colour, but in the best of the close-ups a beautiful actress with clear blue eyes, flaxen hair and a "rosebud and cream" complexion is a delight to look upon. Indeed, in one or two scenes in which she looks straight into the eye of the camera without flinching with the lighting full upon her, one felt that she was not troubled by any unusual excess of light such as is necessary for some taking processes.

Realistic Interiors

The quality of mahogany is richly shown without any excess of redness; the darker shade of oak is well rendered and a framed engraving is clear and assuring. Dresses are of all colours and well rendered both as to texture and hue: a blue nightdress is a beautiful thing. A funeral scene shows what can be done with blacks, whether of the coats of the mourners or the black of the Flemish horses which draw the funeral carriage.

Exteriors are just as pleasing. The "see" in which the lovers swim has water transparent and colourless through which the limbs of the swimmers gleam without lack of fidelity in the colour rendering. Skies are pleasing without extremes of colour, and clouds are registered at the correct depth of tone and fleeciness.

Sunlight and Shadow

I was greatly taken by the drive in the old-fashioned victoria drawn by two chestnut horses. The greens of the countryside were quite acceptable, but attention is fastened upon the faces of the occupants when they pass under the dappled shade of trees. As the shadows pass over them there is no suggestion of under-exposure; just merely that the complexions are temporarily shadowed over as in life, to resume their sunlit quality again in a moment. This suggests that the Agfacolor system has a wider tolerance than some other processes. Again, in the scene in the wood at night, the lovers do not suddenly come out of blackness into light, but are seen in the dimlit wood quite clearly.

It would be possible to dwell upon quite a number of attractive features of the picture, but enough has been described above to give an idea of what may be achieved. One may sum up by saying that the process is able under skilful hands to register with great faithfulness a very great proportion of the possible colours and combinations without garishness on the one hand or loss of quality on the other.

J. B.

B.F.P.A. ISSUES THIRD REPORT —APPEALS FOR HIGHER OUTPUT

THE third annual report of the British Film Producers' Association was issued this week. Most items covered by it have already been reported in detail in the "Kine.," and the chief item of general interest is probably its repetition of the Association's considered policy for British films.

It states, "A substantial increase in British pictures must diminish the exhibiting Industry's dependence for some 80 per cent. of its films on American product and at the same time put before British audiences an increasing number of films containing a native British method of expression, more in sympathy with the country's ideals and traditions than American films.

"A higher output of pictures, besides supporting an essential home Industry, would also help to readjust this country's export deficit.

Treasury Headache

"In this connection we would point out that American companies withdraw some £20,000,000 annually from this country with negligible offsetting payments—a situation which must give profound dissatisfaction to the Treasury, having regard to the present serious exchange position—and not only reduce the drain of currency *to America*, but provide a *return* of much-needed currency from other countries."

Exporting Our Films

The report refers to the British Commonwealth Film Corporation, the export organisation of the association. It has continued its work of dubbing and sub-titling selected films for ex-enemy occupied countries. North Africa and France are especially mentioned.

The association is circulating information on conditions in other countries, including particulars of Customs charges and number of theatres in each country.

On the technical side, it is reported that discussions have taken place with the Board of Trade on supply of equipment, that the association has set up its own technical committees, and a committee to ensure a reasonable sharing of available material.

New Condenser

A Lighting Committee is in consultation with a firm of glass manufacturers in regard to production of a satisfactory condenser for studio lamps. Standard specifications for incandescent lighting equipment have also been adopted.

There were 90 film titles registered during the year as against 86 in the previous year. A new register has been established to which original and public domain titles are transferred once the film has been produced and released. This is known as the Ten Year Register and enables registrants to retain prior rights to a title for a period of ten years from the release of the film.

Wardrobe Economies

An interesting point on clothes rationing is that 59,589 coupons were issued through the machinery of the association and 12,193 returned for cancellation representing economies made by wardrobe supervisors.

Meetings have increased to a large extent. There have been 19 meetings of the council and the secretary reports having attended 70 meetings or deputations apart from personnel and labour committees.

£25,000 FIRE DAMAGE

The Coliseum at Radcliffe, Lancs, was destroyed by a fire which broke out early on the morning of Wednesday in last week.

Although various branches of the N.F.S. were quickly on the scene, the roof soon fell in, and the auditorium was destroyed.

The projection box and machines, manager's office, and the foyer remained undamaged. The stage, the boxes, dressing-room and seating were burned out.

Damage is estimated at £25,000.

Lancs Exhibitor's Death

Ernest Bentham, managing director of the company owning the Palace, Standish, near Wigan, which he built in 1928, died on November 3, at the age of 69. Up to two years ago he was the sole proprietor of the Palace, which is now owned by a company composed of members of Mr. Bentham's family.

Among those present at the funeral were McDowall (Paramount, Liverpool), J. Goddard (M-G-M), and Mrs. H. Scholfield (Palace, Standish).

K.R.S. November Council Meeting

London Release Is Unchanged: Two-day Programme Problem

AN application from the Plaza, Dolgelly, to be allowed to book two day programmes reopened the whole problem of two- and four-day bookings when the matter was before the K.R.S. Council.

A letter to the K.R.S. from W. R. Fuller, General Secretary C.E.A., stated that whereas individual renters were ready to conclude two-day bookings the K.R.S., as a society, refused such bookings unless they were specially approved by the Council.

Renters pointed out that the general principle was that the two-day resolution was a war measure, that transport difficulties arose with two-day bookings, that shortage of film copies created an obstacle, and that until the return of easier conditions there should be hesitation in increasing the existing two-day bookings. It was stated, too, that if one man secured a concession his opposition would ask for it, and embarrassments would ensue.

The effect of two-day bookings on four-day bookings was also discussed.

It was agreed that a small committee of sales managers should go into all two-day applications and report to the Council.

London Release: No Change

A request from the London and Home Counties C.E.A. for a reversion to the system of North and South London releases instead of the tripartite scheme now being run was met with the statement that until more film stock becomes available it will not be possible to return to the former system.

Private Screenings

APPLICATIONS from various bodies to be supplied with films for private screenings were dealt with as follows:

Rootes Securities, Ltd.: Agreed for shorts only.

F. H. Smethurst, Gravesend: Refused.

N.F.S., Salford: Refused.

The British Council and the Salford Local Authority applied to be allowed to pay accounts monthly: Agreed.

Film Supply to Forces

BASES for film supply to the Army, R.A.F. and D.N.S.E. from November 1 were approved, and for troops in the Middle East, India, and S.E.A.C. Where other than British renting jurisdiction arises, the hope was expressed that the provisional arrangement made with the Director of Army Kinematograph Services would be approved in New York.

A Windfall

IT was announced that the sum of £41,80[illegible] had been received from N.A.A.F.I. for hire of films, regarding which it was impossible to render particulars of renters. It was resolved that after deducting 5 per cent. for K.R.S. expenses, the remainder should be divided between members of the Society on the formula adopted on a former occasion.

A report from the K.R.S. representative in Malta that under present arrangements the Command Hall, Valetta, was closed for lack of films, and that there were still a considerable number of troops there, was met by a plan under which films still on the island shall be screened at the hall.

Esther Williams and Frances Gifford as they appear in M-G-M's THE THRILL OF A ROMANCE, which will be trade shown shortly

SUPPORT FOR F.I.P.C. SCHEME TO SQUASH HARMFUL PUBLICITY

THERE was warm support at the last K.R.S. Council meeting for the proposal of the Film Industry Publicity Council to form an organisation representative of the three sections of the Industry to counteract harmful publicity.

Supporting the project a member said that he was sure there would be a greater potency in a united voice putting forward views. The C.E.A. had recently made representations to the Chancellor of the Exchequer on Entertainments Tax and to the B.B.C. on the broadcast of the Command Performance. Both of these were matters which concerned other sections of the Industry as well as exhibitors and should be dealt with by the whole Industry.

A Poor Return

Another member, interposing on the question of the Command Performance relay, said that the B.B.C. relied upon films and the music from films for a great deal of their programmes, and that being so—the damage to the Industry of a broadcast was a poor repayment.

This was replied to with the statement that the programme "was lousy anyway," and earned its own condemnation.

It was eventually decided that the F.I.P.C. should be informed that the Council favoured the suggestion that a committee be formed consisting of representatives of the producers, renters and exhibitors, together with those of the F.I.P.C. to work out details of the proposed organisation.

16-mm. Competition

A SUGGESTION from the C.E.A. that representatives should meet the K.R.S. on the question of 16-mm. competition was agreed to, and Jos. Friedman, S. F. Ditcham, S. Eckman, F. L. Harley, W. Moffat and D. E. Griffiths were appointed to represent the Society.

Key Personnel and Petrol

CORRESPONDENCE with the Board of Trade on release of key personnel and in regard to an increase of petrol supplies for film executives was reported upon by the Secretary, who said that no success had attended his efforts in these directions.

Raw Stock Application

THE Secretary (F. Hill) also reported that he had been in communication with the Board of Trade regarding an increased allowance of film stock, but had received the reply that it was not possible to do as requested.

Major Baker reported that an adjustment of supplies became necessary owing to Eagle-Lion having taken over distribution of Ealing product. The Board of Trade, he said, would sanction this transfer, following K.R.S. approval for which he asked.

This was unanimously granted.

MANAGER SOLD ICES IN KINEMA AFTER 9 P.M.

A CASE of considerable importance to theatre managements was heard at Dundrum, Co. Dublin, when Anthony O'Connor, of Ranelagh Road, Dublin, was prosecuted for selling ice-cream at the Odeon, Dundrum, after 9 p.m. without a permit. Joseph Reilly, the manager, was summoned for aiding and abetting.

A police inspector explained that the case was brought under the Emergency Powers Order which obliged shops to close from Monday to Thursday inclusive at the latest at 8 p.m., Fridays, and on Saturdays at 10 p.m. There was no reference to Sunday trading.

On two occasions, said the Inspector, attendants at the kinema were found selling ice-cream at hours when shops were closed in compliance with the Order.

The Inspector said it was true that if the management had a permit from the authorities, ice-cream could be sold after the ordinary shop hours, but the Odeon had no such permit.

Ice-cream, he added, was not classified as a meal which could be sold at any hour under a restaurant licence.

Mr. Wood, for the defence, said that the authorities obviously did not take the same view of alcoholic liquors as of ice-cream. Evidently a bottle of stout was classified as a meal.

RELEASE OF "H" CATEGORY PICTURES

One a Month

"Horrific" films which have been held up by the B.B.F.C. during the war period are now to be released at the rate of one per month, if this rate meets with the approval of the Board.

Twenty-three films coming within the "H" category have been withheld between June, 1942, and June, 1945, and the Board had suggested to the K.R.S. that it would now release its ban upon them but would like to see the outflow regulated.

It was suggested at Thursday's K.R.S. meeting that such films as could not by judicious cutting be brought within the "A" requirements should be distributed at the rate of one per month, and new films which come within the "H" description should "queue up" behind them.

It was agreed that renters of such films meet together and agree upon the order of release.

Sheffield Watch Committee has transferred the licences of the Kinema House, Proctor Place, and the Plaza, Richmond Road, to Arnold R. Favell.

D

Manchester Managers Are Not Enthusiastic About the New C.E.A. Section

BUT THEY WILL GIVE IT "A TRIAL"

WITH only twenty-one managers present the inaugural meeting of the Manchester and Salford branch of the C.E.A. Managers' Section was hardly representative of the 180 kinemas included in the area. Nor was there any considerable degree of enthusiasm shown, although it was eventually decided to give the Section a trial. ...

T. E. Robinson, who was accompanied by H. Newbould (J. F. Emery circuit) and W. Miller (Ogdens), as representatives of the C.E.A., explained the set-up—an autonomous trade union for managers with the C.E.A., the position of non-nominees and the readiness of the C.E.A. to receive representations from the managers.

There were three items on the agenda paper (1) election of chairman, (2) election of convener, (3) election of delegate to National Negotiating Committee.

The chairman explained that only questions within the scope of the agenda would be permitted.

Soon after, two managers left the meeting.

The Officers

Edgar Flint, of the Scala, Pendleton, was elected chairman; Chris. Hadfield, of the Apollo, Ardwick, convener; and J. Colgan, of Four Walls, Moston, delegate to National Negotiating Committee. The three C.E.A. representatives then withdrew from the meeting.

Only eight votes were exercised during the voting for the chairman, as five of those present at the meeting were non-nominee managers. That meant half the small audience did not take an active part in the proceedings.

When comment was made on the meeting not being representative, the Chairman said that could not be denied. It was always left to a few pioneers to do the spade-work. Those who came in later would get the benefit of the work now being done.

Non-Nominee Membership

After the completion of the formal business there was a general discussion, the main topic of which was the exclusion from membership of non-nominee managers.

This, it was pointed out, divided managers into two camps in a most arbitrary manner. Although managers of 35 and 40 years could attend meetings and state their views, they were not allowed to vote. The Section seemed to be a device to run with the hare and hunt with the hounds. No manager could be expected in an organisation sponsored by the C.E.A. to "go against his bosses."

Was Fuller Illogical?

Quoting from KINE. report of what W. R. Fuller said to the Manchester branch. ("Exhibitors should realise they were living in 1945, and if a number of men wished to group together they had a perfect right to do so"), a manager asked why had the C.E.A. turned down the C.M.A.? What Mr. Fuller had said seemed illogical in the light of the treatment meted out to the C.M.A.

Another view: We now have a chance to make our voices heard. If we can't make progress in negotiations with the C.E.A., we can vote for the disbandment of the Section. Let's give it a trial. At the same time we would rather have the C.M.A. as a negotiating body. This meeting has been called by our employers, who ask us to state what we want. We should do so.

A proposal was made that Manchester Section should circularise all other sections urging the formation of the Negotiating Committee, so that a meeting could be held as soon as possible. If this meeting of the negotiating committee failed to produce results, the position of the C.M.A. would be strengthened ten-fold. This proposal was not put to the meeting.

It was stated that only two or three managers' sections had been formed.

The meeting decided to circularise a whip calling managers to a further meeting to be held at the Midland Hotel, Manchester, on November 20, in the meantime the chairman and convener to interview the Manchester C.E.A. officials in order to secure enlightenment regarding the position of nominee managers.

An admission that the Section could frame its own rules led to the remark that in that event the Section should be able to admit non-nominee managers, even though the circuits would be able to muster 50 managers. Whatever rules were adopted must conform to the C.E.A. pattern. Was it likely the C.E.A. would allow the circuits to override their own votes?

Give It a Trial

Comment was also made on the alleged irregularity in appointing officers before managers had had an opportunity of saying whether they wished to have a Section. The C.E.A. should have altered its rules to permit the admission of non-nominees before launching the Section.

During the many asides, a manager asked, "Would we want the C.E.A. if we were strong enough?"

The feeling of the meeting was that the Section should be given a trial as a medium for improving the status and conditions of managers.

Further discussion was postponed to November 20, when it was hoped there will be a bigger meeting.

Fined for Lighting Still Frames

For allowing lights for the purpose of advertisement, S. M. Super Cinemas, Ltd., Golden Square, were fined £20 5s. at Lambeth on November 6. Victor Geo. Churchill manager of Golden Domes, Camberwell, was fined £1.

It was stated by the police that when they visited the kinema there were seven lights illuminating boards on which were particulars of the names of films being shown. On each side of the entrance were eight lights in frames illuminating photographs.

The inspector pointed out to Churchill that he was breaking the regulations.

Inspector Fielding was cross-examined, and denied that the entrance lights were needed to show people the steps as they left the kinema.

Defending solicitor told the magistrate that Churchill used lights for advertising because all the other kinemas were doing it and he had no idea he was breaking the regulations by following the example.

Hull Watch Committee has approved Thomas Young as assistant manager of the West Park kinema.

Forthcoming Warner Release

PILLOW TO POST is a new Warner film with Ida Lupino and William Prince in the cast. It was trade shown last month and is due for release shortly.

WEEKLY 2¼-hr. 16-mm. PROGRAMME COSTS £13

By "KINE." Staff Reporter

WHAT sort of deal do 16-mm. operators have from the sub-standard libraries? That is a question asked by a number of exhibitors. The answer is—not so good as a third-run independent, but not altogether prohibitive.

One of the leading amateur libraries—GeBescope, a subsidiary of G.B. Equipments, has issued its 1946 catalogue of available films.

These are some of the subjects which any private individual can hire for public performances:—

"Fanny by Gaslight," with James Mason and Phyllis Calvert; "Victoria the Great," with Anna Neagle; "The Demi-Paradise," with Laurence Olivier; "First Love," with Deanna Durbin; "Bees in Paradise," with Arthur Askey; "East Side of Heaven," with Bing Crosby; "Pygmalion," with Leslie Howard; "The Man in Grey," with Margaret Lockwood; and a large number of Westerns, including the William Boyd series.

In addition, there are numerous dated British pictures, making a total of 200 feature films, plus 650 short subjects, including a relatively topical G.B. newsreel, "Secret of Life" series, and Disney cartoons in monochrome.

And the rental?

No Percentage

There is no percentage booking here.

Better quality features cost 7s. 6d. per reel for the first day and 2s. for subsequent days, but only 6d. per reel if a subsequent day is a Sunday. Other features are rented at 6s. per reel per day, subsequent days 2s. per reel.

How much a 16-mm. projector owner would pay for a week's programme can be easily estimated:—"Fanny by Gaslight" (11 reels) would cost £9 12s. 6d. for a six-day run.

Three shorts (a newsreel, a Disney and a two-reel comedy) would cost about £3 10s.

Add to this programme a M. of I. short (no charge) and a two and a quarter hours' programme of high star value can be obtained for a six-day all-in rental of £13 2s. 6d.

FOOTNOTE: A few films in the catalogue are marked "not for public exhibition." These include 20th-Fox's "Great American Broadcast," the Donat subject, "Young Mr. Pitt," and a Laurel and Hardy, "Jitterbugs."

K.R.S. REAFFIRMS ADVERTISING BAN

At the meeting of the K.R.S. Council on Thursday, the question of advertising in a Dublin publication, *Screen Annual*, was discussed. Several members had placed advertising, others felt themselves bound by a K.R.S. resolution not to support any additional Trade papers.

This was met with an agreement that (1) the resolution did not apply to Ireland into which English papers did not enter, and (2) that the resolution did not apply to "fan" papers.

The Secretary replied that when the resolution was passed an exception was made with regard to the *Picturegoer*, with which M-G-M had at the time a long contract.

The matter was settled by the meeting exonerating those who had advertised in ignorance of the scope of the resolution.

It was understood that further advertising in the *Screen Annual* will not be placed.

Collections at the Elite (A.B.C.), Middlesbrough, for the British Sailors' Society realised £5 12s. 5d.

Garland's Gaiety

NEWSREEL FREEDOM IS VALUABLE TO INDEPENDENTS

HANTS & E. DORSET

Archer's Next

Judy Garland sings the "March of Dogies" in M-G-M's THE HARVEY GIRLS, which will be trade shown in the near future

Return Newsreel Rights : Film for Charity Discussed

IN proposing that the General Council should press for the reinstatement of independent newsreel bookings, Coun. H. P. E. Mears, at the Hants and E. Dorset branch declared that newsreels were now almost all alike and also contained much propaganda. Now that some contracts were ending, it was up to exhibitors notwithstanding the newsreel companies' reluctance to resume competition, to reconsider the situation.

Coun. MEARS, in proposing that the branch should put forward a resolution on newsreel bookings, said the reason the matter had come forward was that previous to the war the newsreel was a very valuable asset to the exhibitor and more especially to the independent exhibitor.

Very often a renter would give more favourable terms for certain of his films in order to get his newsreel into a kinema.

There was a very keen and healthy competition in the matter of newsreels. But during the war a reasonable request was put forward, owing to lack of transport, etc., and the exhibitors gave way. But this expediency was likely to become an institution, and there was a great reluctance for the newsreel firms to go back to the competitive idea.

All Alike

The result was that the newsreels were almost all alike and also contained much propaganda, and the exhibitor to could go from one to the other if he did not like one of them, because they were so much alike. Some of their contracts, however, were now at an end, and it was up to exhibitors to consider the matter and say as a body that they wanted competition for newsreels as well as other kinds of film hire, as they believed the newsreels were a valuable asset.

COUN. MEARS

COUN. MEARS hoped the branch would support his suggestion, so that the General Council would see that they meant business. It was nearly time that some of, the non-essential emergency powers were taken away.

The Chairman, Coun. G. BRAVERY, supported the suggestion and seconded a resolution that the point of view be brought before the General Council.

This was carried.

Cost of Film Hire

DISQUIET was expressed at the rising terms of film hire.

Coun. MEARS emphasised that the film business had always been a very competitive one, and it did not seem to him the matter could be possibly dealt with by joint action. He did not see how a vast industry like theirs, with big circuits, the larger independents and the smaller fry could possibly hope to set up a basis for film hire generally agreeable to the whole lot. One would always outbid the other where there was opposition.

MR. CLEMENT said in America they had adopted a scheme where the charges for film hire were based on a percentage of takings.

Coun. MEARS said he believed the 50 per cent. scheme came from America.

The CHAIRMAN: The whole trouble is the shortage of product.

No action was taken.

Managers' Section Meeting

THERE was considerable discussion on the subject of the Managers' Section, and the position was explained at length.

Proposals that no action be taken until the majority of the managers in the branch felt that they could form a section, that a separate meeting of managers be held to discuss the matter, were ruled out of order.

The Secretary (H. H. MITCHENER) explained that if any manager asked for a meeting he was bound by the rules to call it.

Mr. BURNS gave notice that he would like a meeting to be called for after the next branch meeting; it could then be decided whether they wanted to go further or otherwise.

The SECRETARY stated that the would call the meeting.

M.N. Week Objectors

A REQUEST was received from the organisers of "Merchant Navy Week," asking whether kinemas would show a film of about four minutes' duration and take collections in the vestibule or kinema.

It was stated that in some kinemas the request had already been compiled with.

A member asked why the public should be asked to subscribe for the support of employees of private enterprise.

Mr. CLEMENT said there was a letter in a Southampton paper, signed by 30 seamen, protesting against appeals for charity on their behalf.

It was decided to leave the matter to the discretion of individual exhibitors.

25 Years' Secretary

IT was mentioned that H. H. Mitchener, the branch Secretary, had held that position for twenty-five consecutive years.

It was agreed that a subscription list be opened with a view to giving him a testimonial in recognition of his very valuable services to the branch and its members for he past twenty-five years.

LIVERPOOL C.M.A. FIX DANCE

Liverpool branch of the C.M.A. at its November meeting reaffirmed its opposition to the managers' section of the C.E.A.

Arrangements have been made for a dance to be held at the Grafton Rooms, West Derby Road, Liverpool, on January 23, at 11.30 p.m. Tickets will be 3s. 6d. or 4s. each.

Arrangements are in the hands of the Entertainment Sub-committee, comprising J. C. Kennelly (Astoria, Walton), chairman; B. Goodman (Trocadero, Liverpool), H. Gent (Hippodrome), J. Bennett (Casino, Kensington), E. Jones (Queen's, Birkenhead), E. Holmes (New Premier, Old Swan), and F. Standish (G.B. relief manager).

Derby County Council have decided to place the supervision of kinemas in their areas in the hands of their Planning Officer.

Wendy Hiller as she appears in the Archers' I KNOW WHERE I'M GOING set for G.F.D. release.

EMPLOYMENT OF ADOLESCENTS

Concession Extended by Middlesex

The concession permitting employment of usherettes, page-boys and assistant operators under the age of 16 years at kinemas in the Middlesex area has been extended until May 31.

Originally permitted in October, 1942, owing to shortage of labour, the concession has been extended from time to time.

Representations were made to the Entertainments Committee of the Council by the L. and H. C. C.E.A. that the staff situation had not been altered since the concession was first granted.

It was stated that the licensees do not desire to press for an extension longer than is absolutely necessary, but they are still confronted with staff difficulties. In the case of assistant operators it was pointed out that the training of a young person as a cinematograph projectionist does provide a career and the Association requests that in this case also the concession may be extended.

Home Magazine

The War Artists' Exhibition at Burlington House were filmed this week by one of the Greenpark Units.

Lights were installed on Monday and shooting commenced on Tuesday under the producership of Ken Annakin, with Peter Price directing, and George Still in charge of cameras.

The scenes shot at Burlington House are for inclusion in the Ministry of Information's "Home Magazine," which goes all over the world to members of the Forces, and are also to be sent to America for inclusion in American newsreels.

EXHIBITOR'S £12,350 SCHEME

Kinema, Market Hall, Shops and Flats

An important scheme of development of 1½ acres of land in Bloomfield Road, Blackpool, already earmarked as a shopping centre, is planned by Arthur Hall, kinema proprietor and managing director of South Shore Theatres, Ltd., Blackpool.

The site was acquired by Mr. Hall for £12,350 in face of considerable opposition at auction on November 1.

He proposes to erect at the opportune time a large kinema (for which there is already a licence), market hall, shops, flats and garage.

Attendants for Youth Matinees

When the practice of organising children's clubs at kinemas on Saturday mornings, banned by the Entertainments Committee of the Middlesex County Council during the latter part of the war, has recently been reinstated, one of the conditions was that there should be one attendant over 17 years of age or every 50 children present. The L. and H. C. branch of the C.E.A. had requested that the condition may be modified to permit of one attendant for every 100 children present.

At last week's meeting of the Council the Committee recommendation that as it was felt there was a considerable element of risk involved in the congregation of large number of unaccompanied children, some of whom are very young, it was unable to modify the condition in question as approved.

PATHE HAS TOP LINE-UP OF BRITISH AND U.S. SUBJECTS

Four Colour Films from P.R.C.

MONOGRAM has maintained a consistent schedule during the past months and now has twelve completed productions for U.S. release, and subsequent trade showing in this country by Pathe.

Among the finished films are several special productions made to high budgets and featuring many box-office names.

Outstanding among these is "Sunbonnet Sue," a musical comedy of the 90's starring Gale Storm and Phil Regan.

The latest of the Kay Francis series of modern dramas, in which the star plays the leading rôle as well as co-producing, "Allotment Wives," is ready for future release. Directed by William Nigh this story of a society woman who uses her position as a cover for an ingenious "racket" creates, it is claimed, an ideal rôle for Kay Francis. She is supported by Paul Kelly and Otto Kruger.

1946 Show

Next on the list is "Swing Parade of 1946," which co-stars Gale Storm and Phil Regan with Connie Boswell and the Three Stooges. This musical show has plenty of popular melodies including "It's a Small World," sung by Gale Storm and Phil Regan, and "Just a Little Fond Affection."

Warren William, newcomer Anne Gwynne, and Peter Cookson play the leading rôles in "Suspense," a thriller with a "keep you guessing" plot.

Also waiting to be released is the latest Edmund Lowe film, "The Strange Mr. Gregory," a mystery about an illusionist who becomes implicated in a series of murders.

Other completed pictures include a Charlie Chan film, "The Shanghai Cobra," an East Side Kids comedy, "Come Out Fighting," the Johnny Mack Brown western, "Border Bandits."

British Film

Latest news from Welwyn reveals steady progress on the "Quiet Weekend" set, and it will not be long before this Associated British film version of Esther McCracken play is finished.

Some of the finest scenery in England has been used in the exterior shots, which take up one third of the picture.

All studio sequences of the interior of the cottage are now complete.

Leading players in "Quiet Weekend" are Frank Cellier, George Thorpe, Marjorie Fielding (who play their original stage rôles), Derek Farr and Barbara White.

P.R.C.'s Latest

Fifty productions, eight in colour, will form the high budget programme announced by P.R.C. for the coming season, and many of the pictures are already completed.

The new productions are to be produced on a flexible budget, and expansion of studio facilities in order to maintain a steady schedule has already been started with the installation of new equipment.

As soon as the necessary priority orders can be obtained the present studio space is to be enlarged by the construction of two new sound stages.

This line-up includes four outdoor films in colour, musicals, dramas adapted from famous best-sellers and P.R.C.'s first completed production in colour, "Enchanted Forest."

"Enchanted Forest" is described as a romantic fantasy, in which the cast is headed by Edmund Lowe, Brenda Joyce, Billy Severn, Harry Davenport, John Litel and Clancy Cooper.

IT'S MADE IN TECHNICOLOR

Van Johnson and Esther Williams as they appear in EARLY TO WED (M-G-M), a Technicolor production for early trade show

Story About a U.S. Marine

John Garfield and Eleanor Parker, as they appear in PRIDE OF THE MARINES, which was trade shown in October by Warner Brothers

FOURTEEN M-G-M FILMS ARE IN ACTUAL PRODUCTION

Gable Will Star with Garson

FOURTEEN pictures are in production at the Metro-Goldwyn-Mayer studios.

The films in production include "Adventure," "The Green Years," "No Leave, No Love," "Holiday in Mexico," "The Postman Always Rings Twice," "The Hoodlum Saint," "The Yearling," "Two Sisters from Boston," "What Next Corporal Hargrove?," "Boy's Ranch," "Bad Bascomb," "Time for Two," "Up She goes," and "Star from Heaven."

Clark Gable and Greer Garson are co-starred in "Adventure." Joan Blondell plays the part of the "other woman," and other members of the cast include Thomas Mitchell, John Qualen and Lina Romay. Victor Fleming, Academy Award winner, is directing.

"The Green Years" has a cast headed by Charles Coburn, is being directed by Victor Saville. The film is based on the best-seller by A. J. Cronin.

"No Leave, No Love," stars Van Johnson and Pat Kirkwood, the latter's first Hollywood film. Charles Martin is directing.

George Sidney is directing "Holiday in Mexico," Technicolor musical, with Walter Pidgeon and Ilona Massey.

Lana Turner and John Garfield are co-starred in "The Postman Always Rings Twice," based on the novel by James M. Cain. Tay Garnett is directing.

William Powell and Esther Williams are co-starred in "The Hoodlum Saint." Norman Taurog is directing. "The Yearling" has Gregory Peck as its star, and is being directed by Clarence Brown in Technicolor.

"Two Sisters from Boston" has Kathryn Grayson and June Allyson as co-stars, with Henry Koster directing. Robert Walker is starred in the title rôle in "What Next, Corporal Hargrove?" Richard Thorpe is directing.

James Craig, Skippy Homeier and Jackie "Butch" Jenkins head the cast of "Boy's Ranch," which Roy Rowland is directing. Wallace Beery and Margaret O'Brien are co-starred in "Bad Bascomb." S. Sylvan Simon is directing.

Lucille Ball and John Hodiak are co-starred in "Time for Two." Jules Dassin is directing. Ann Sothern and George Murphy are the stars of "Up She Goes." Harry Beaumont is the director.

UNIVERSAL PAYS RECORD PRICE FOR STORY

Universal has purchased Ernest Hemingway's brilliant story, "The Killers," at one of the highest figures ever paid to an author for screen rights.

Hemingway has a long list of successful films to his credit, including "A Farewell to Arms," "For Whom the Bell Tolls" and "To Have and Have Not."

"The Killers" is a powerful subject, with a terrific gangster fight between a band of gunmen and a fugitive as one of the highlights. It was broadcast by the B.B.C. a few months ago.

Mary Pickford to Make New Series

Mary Pickford is forming a producing company to make streamlined 60-minute features for U.A. (cables the KINE. New York correspondent).

Edward Peskay will be vice-president and Buddy Rogers treasurer.

Production is starting in January.

A natural successor to the success

of Johnny Frenchman

and Dead of Night

Ealing Studios present

for Eagle-Lion distribution

the story of a bad woman who loved shamelessly,

who murdered ruthlessly... [illegible] Brighton

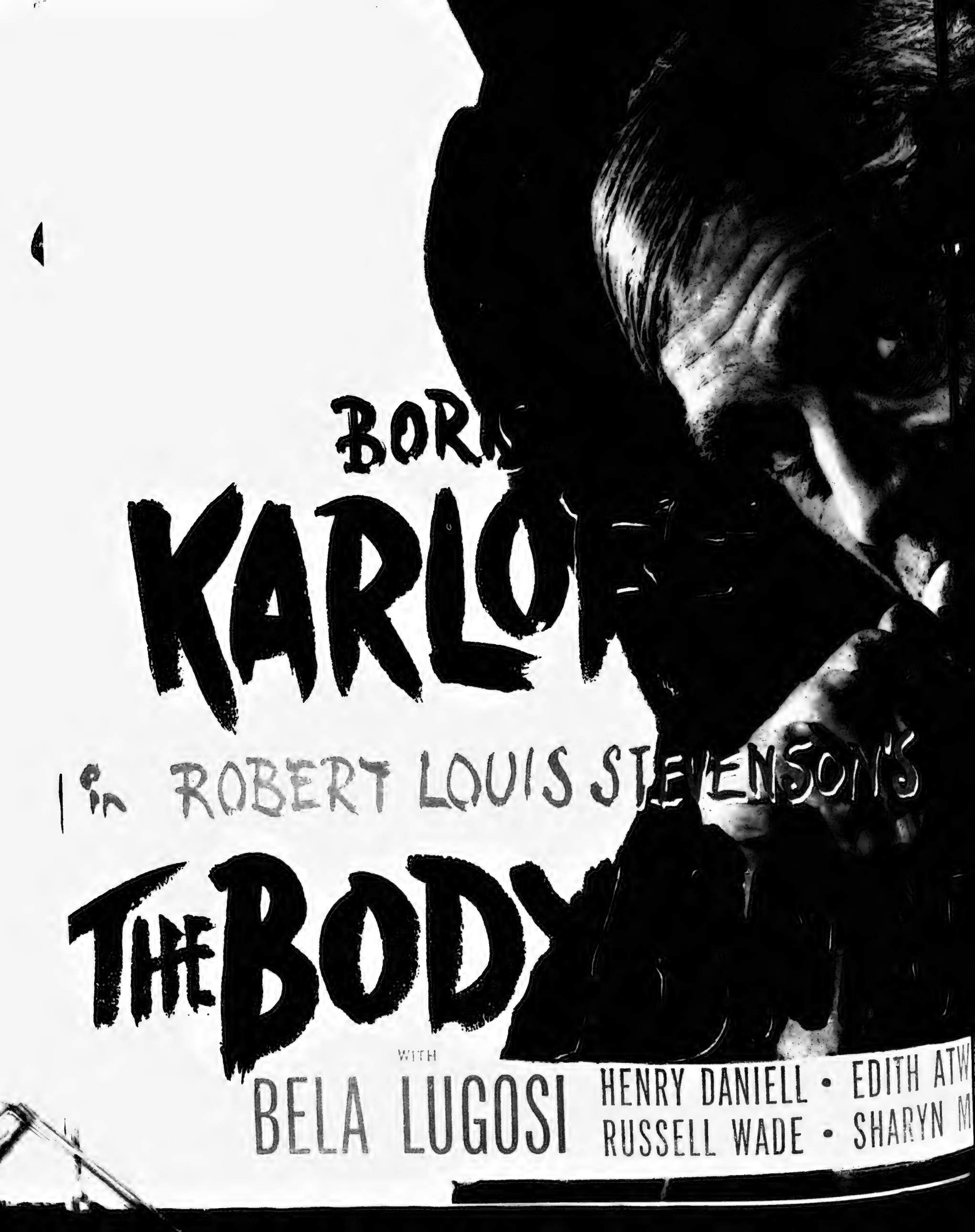
in the 'Eighties with its pom[illegible]sp[illegible]stability

and its raucous underworld.

Reserve Tuesday morning, [illegible]th,

for the Trade Show at Studio One of

PINK STRING *and* SEALING WAX


BORIS
KARLOFF
in ROBERT LOUIS STEVENSON'S
THE BODY
WITH
BELA LUGOSI
HENRY DANIELL • EDITH ATW
RUSSELL WADE • SHARYN M

Already Acclaimed!

"FAR SUPERIOR TO GENERAL RUN!" —Motion Picture Daily

"DESERVES SPECIAL ATTENTION FOR BIG BOX-OFFICE!" —Film Daily

"A REAL EXPLOITATION NATURAL!" —Showmen's Trade Review

"SHOULD DO STRONG BIZ!" —Variety

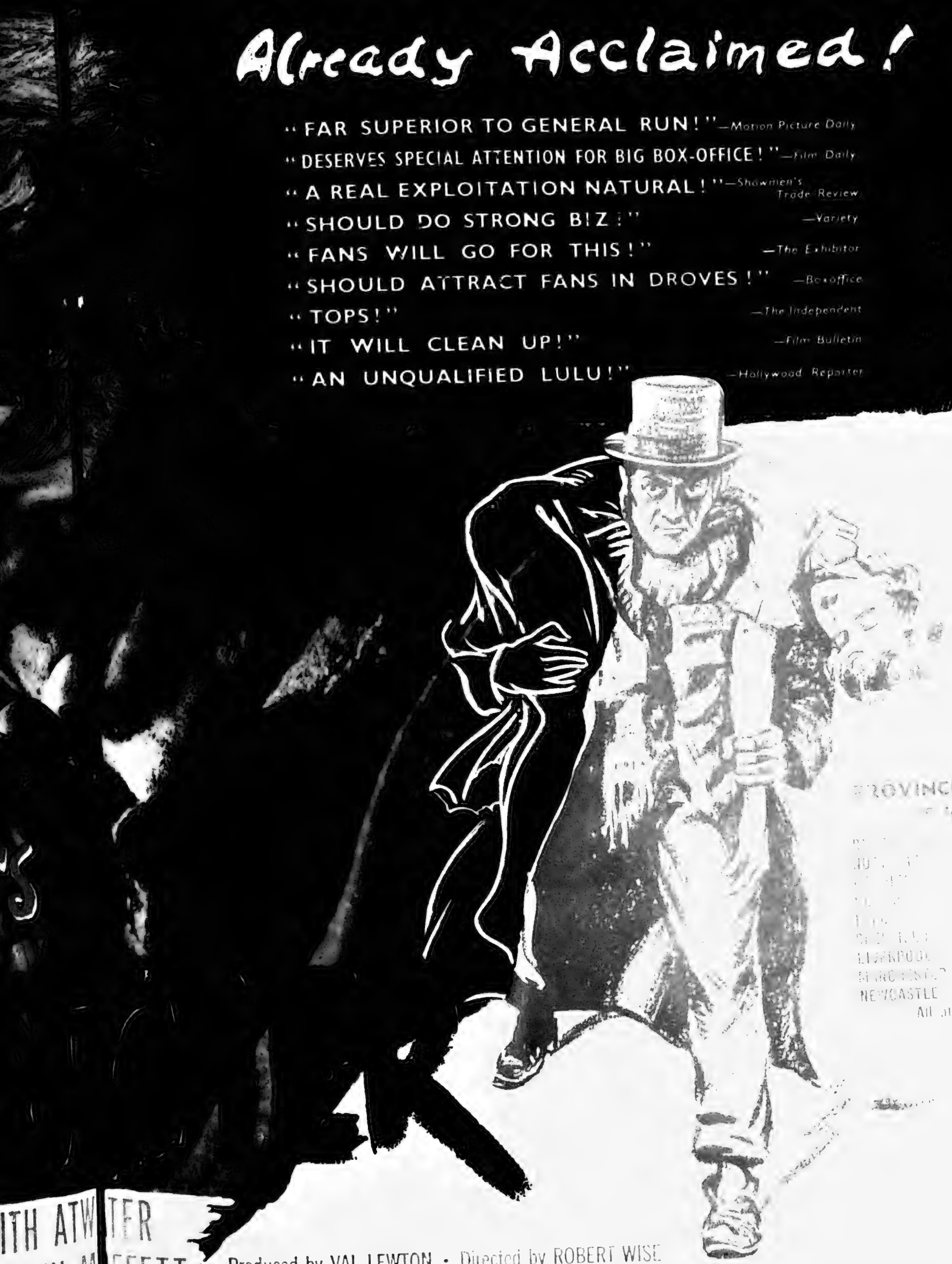
"FANS WILL GO FOR THIS!" —The Exhibitor

"SHOULD ATTRACT FANS IN DROVES!" —Boxoffice

"TOPS!" —The Independent

"IT WILL CLEAN UP!" —Film Bulletin

"AN UNQUALIFIED LULU!" —Hollywood Reporter



ITH ATWATER
ARYN MOFFETT

Produced by VAL LEWTON • Directed by ROBERT WISE

Written for the Screen by PHILIP MacDONALD and CARLOS KEITH

PROVINCIAL TRADE
SHOWS

LIVERPOOL
NEWCASTLE
All at 10.30 a.m.

Starring :— JAMES MASON · MARGARET LOCKWOOD
PATRICIA ROC *with* GRIFFITH JONES

From the novel – The Life and Death of the WICKED LADY SKELTON
By MAGDALEN KING-HALL

Executive Producer — MAURICE OSTRER
Produced by — R.J. MINNEY *Directed by* — LESLIE ARLISS

HORROR PICTURE

Boris Karloff as he appears in THE BLACK ROOM (Columbia), which is being reissued

WIDE SCOPE OF THE SOVIET DOCUMENTARIES

THE cameramen of the Soviet Central Studio of Documentary Films, who worked with such energy and success during the war, are now applying the same qualities of effort to the recording of the post-war period.

Apart from the various regular editions of the Soviet news film, "News of the Day," the studios have compiled documentaries of the recent war period, both at home and abroad.

A number of the new documentaries now in preparation are devoted to large-scale industrial construction projects which were begun in the war years and are now nearing completion.

One of these, directed by Sergei Gurov, is called "Gas Pipe-Line: Saratov-Moscow." It depicts the construction of the pipe-line—hundreds of miles long—which will convey the natural gas which is tapped near the town of Saratov to Moscow.

Life in Schools

Another interesting subject will deal with the children. This will picture life in schools, rest-homes and holiday camps—in fact the entire field of child training and recreation. Arsha Avanesova, known to hundreds of thousands of boys and girls as "Auntie Arsha," editor of "Pioneers," the popular children's newsreel, is directing.

Documentaries are being made of nearly every corner of the U.S.S.R., with its widely varying scenery, architecture, folk customs and costumes.

A number of other units are busy in Austria, Hungary, Czechoslovakia, Bulgaria, Yugoslavia and Albania shooting the landscape, cities and customs of these countries together with episodes of their liberation.

Feature Production

A large number of new feature films are either in production or preparation. Many of these indicate the lighter trend of modern Soviet production. A number are comedies, and there is a fair sprinkling of musical subjects.

New C.T.B.F. Gifts for Glebelands

Tommy France has sent £250 to the Benevolent Fund in celebration of the safe return of his son. Sir Alex King has sent £203 3s. 6d. as a result of a special performance at the Astoria, Glasgow.

The K.R.S. Council has unanimously agreed to contribute £200 a year to "Glebelands" from the major renters.

The staff of British Lion and Republican Pictures, London offices have sent £50 in memory of the late S. W. Smith.

H. C. Thorburn has sent £15 15s.

Sidney Wake, Ltd., has sent along £10 10s.

1,100 WON'T SEE "HENRY"

Eleven hundred Prestwich (near Manchester) schoolchildren from five schools who had been promised a visit to the Odeon to see "Henry V" were unable to see the film owing to the veto of the Ministry of Education.

A letter was received from the inspector of schools, the Prestwich and Whitefield Divisional Education Committee, stating that the Ministry did not approve of parties of children going to see the film in school hours unless the children were specifically studying the play.

Children's Halfpennies Raise £350

Children who attend the Saturday afternoon shows at the Mayfair, Whitefield, near Manchester, have subscribed £350 in pennies and ha'pence with which to endow a cot in the Manchester Jewish Hospital. For many years there has been a Children's Club at this kinema, of which H. Woolf is the managing director.

Political Situation Causes Share Market to Mark Time

BIG GROUPS SHOW SMALL CHANGE

By Our City Editor

IN common with most markets, kinema shares have been inclined to mark time pending a clarification of international political situation during the week under review.

The result has been a number of small movements of an indeterminate nature.

Shares of the big groups showed hardly any change at all. There was some buying of A.B.P.C. 6 per cent. pref., which advanced 6d. at 28s. 4½d., but the ordinary were unchanged.

Gaumont-British "A" ordinary were the turn easier at 11s. 3d., while Odeon 5s. ordinary were just a shade higher at 43s. 6d. Kinemas 5s. ordinary rose 7½d. to 10s. 3d., further reflecting the recent announcement of greater co-ordination in South Africa. Madam Tussauds deferred attracted buyers and rose 4½d. to 3s. 4½d., but the preferred declined 6d. at 23s. 9d.

Moss Empires fell 4½d. to 41s. 4½d., but Sound City 6 per cent. pref., and Stoll Theatres gained 3d. each at 16s. 3d., and 19s. 6d. respectively. Twentieth Century ordinary, at 4s. 4½d., were 4½d. to the good.

BUSINESS BOOMS IN BIRMINGHAM

KINEMA business seems to be booming in Birmingham. Net profit of Greater Scala (Birmingham) for the year to March 3 last amounted to £18,205, against £10,975, and the dividend is raised from 6 per cent. to 8 per cent.

Gross profit was £21,124, against £13,792, to which was added interest of £851 (£850). Directors' fees took £1,196 (£1,225); income tax £1,161 (£1,379); N.D.C. £1,020 (£646); depreciation £308 (£334); leasehold redemption £84 (£83).

After placing £2,000 to reserve, against nil, £200 to leasehold redemption fund, against nil, £8,770 to tax reserve, compared with £5,400, and paying the dividend, the carry forward is raised from £5,868 to £7,103.

New Private Companies, Mortgages, Satisfactions

NEW PRIVATE COMPANIES

Dance Parties.—Registered October 27. Capital, £500 in £1 shares. Theatre, music-hall, café proprietors and agents.

E.F.D., Ltd.—Registered November 3. Capital, £1,000 in £1 shares. To carry on the business of film distributors. The first directors are: Moss Goodman, 15, Warwick Lodge, Shoot-up-Hill, N.W.2; Victor F. C. Hervey, The Dry Martini, Thames Ditton, Surrey (both directors of Radnor Films, Ltd.). Registered offices: Radnor House, 93-97, Regent Street, W.1.

White Swan Press.—Registered November 2. Capital, £100 in 100 shares of £1 each. Advertising contractors, film producers. The permanent directors are: James L. Taylor, 12, Osborne Road, Clifton, Bristol; Ernest S. Watkins, 6a, Frederick Mews, Kinnerton Street, S.W.1. Solicitor: E. S. Watkins, LL.B. Registered office: 43, Knightsbridge, S.W.1.

Kershaw-Soho (Sales). — Registered November 2. Capital, £100 in 100 shares of £1. Manufacturers, exporters and importers of and dealers in photographic cameras, plates, films, papers.

Willroy Productions.—Registered October 31. Capital, £1,000 in 1,000 shares of £1 each. Managers of Kinemas, etc.

Grovic Enterprises.—Registered October 31. Capital, £500 in £1 shares. Equip and maintain kinemas. The first directors are: Leslie J. Francis, 9, Holmside Road, Balham, S.W.12, company director; Percy G. Kerry, 3, Bedford Road, Worcester Park, Surrey, sundriesman; Bernard B. M. Salkinder, 43, Brixton Hill Court, Brixton, S.W., sundriesman. Solicitors: Webster, Butcher, Sons and Johnson, 6, Station Parade, Balham, S.W. Registered office: 6, Station Parade, Balham High Road, Balham, S.W.12.

Sincroflash, Ltd.—Registered November 6. Capital, £500 in 500 shares of £1 each. Photographers and dealers in cameras and enlargers. The permanent directors are: Albert N. Segal, 3, Wendover Court, Hampstead, N.W.2; Geo. C. Barwell, 49, Hallam Street, W.1; Hilda Segal, 3, Wendover Court, Hampstead, N.W.2 (director of Super Fashions, Ltd.). Solicitors: Merton, Jones, Lewsey and Jefferies, 9, Basinghall Street, E.C.2. Registered office: 24, Princes Street, Hanover Square, W.1.

MORTGAGES AND CHARGES

N. W. and R. Cinemas, 68, Argyle Street, Birkenhead.—Charge on the Pavilion, Rhos, Denbigh, dated October 19, 1945, to secure £5,000. Holders: Mrs. J. Rogers, "Ballacrink," St. Annes Road, Aigburth, Liverpool; and others.

United Picture Theatres, Ltd., New Gallery House, 123, Regent Street, W.1.—Charge on land, with Palace Theatre thereon at South Road, Southall, Middlesex, with plant and machinery. Dated October 12, 1945, to secure £5,500 and further advances. Holders: Gaumont British Picture Co., Ltd.

Regal (Purley), Ltd., Somerset House, Temple Street, Birmingham, 2.—Mortgage on Regal Cinema with café and two retail shops at Brighton Road, Purley, Surrey, dated September 29, 1945, to secure £20,000. Holders: Co-operative Permanent Building Society, New Oxford House, Bloomsbury Way, W.C.

SATISFACTIONS

Harris Cinemas, 41, Corn Street, Bristol 1.—Satisfaction in full on September 25, 1945, of mortgages dated April 2, and April 3, 1937, and both registered April 13, 1937, securing £7,000 and £2,000 respectively.

Victoria Pictures (Hartshill), Hanley, Stoke-on-Trent.—Satisfaction in full on April 5, 1920, of charge to Barclays Bank, Ltd., registered May 22, 1916.

Worton Hall Studios (1944), 76-8, Wardour Street, W.—Satisfaction, £5,000, on September 28, 1945, of charge registered December 15, 1944.

F.

THAT NAUTICAL AIR

By BEN of B.N.

THOUGH the nightingale may sing in Berkeley Square, it's the nautical that's singing down at Elstree. There is such a nautical air about the National Studios these days, where the Canadian Navy have moved in in preparation for a screen version of their big new musical show, "Meet the Navy," that we were seriously considering retitling ourselves "Barnacle Ben of B.N." Actual shooting starts next week, but for the last few weeks preparation and rehearsal has been proceeding apace so that when they go on the floor nothing is left to chance.

"Meet the Navy" is going to be an interesting experiment in film production. The entire personnel, being members of the Royal Canadian Navy, work under strict naval discipline. There is no room for shows of temperament and when any of the cast, from star to extra, is ordered on the set, they are there. Not that they perform strictly to numbers, rather they run to schedule and, surprising enough in film production, they stick to it. There doesn't seem a great deal wrong with the method in spite of any criticism the high brows might level against it and that it seems fairly successful can be judged by the way "Meet the Navy" has broken every record in Canada, Britain and the Continent.

Already producer Louis H. Jackson is prophesying that he has at least four potential stars in Lionel Martin, who has all the earmarks of a new James Stewart; Robert Goodyear, said to be another Brian Donlevy; Percy Haines, who in addition to being a brilliant Boogie-Woogie pianist, has all the humour of Rochester, the celebrated coloured comedian; and, finally, virile Bill Oliver, a big, tough, Victor MacLaglen type.

In our enthusiasm, we have been talking about Paul Stein as director of "Waltz Time" and "Blossom Time," so that you may have had the impression that they were the only two pictures Paul has ever made. Down on the set of "Lisbon Story" last week, Paul was reminding us that in addition to a long list of Hollywood successes, he has made quite a few hits since he joined up with British production. There was "Red Wagon," for instance, a big box-office winner, which was subsequently swamped by the success of "Blossom Time"—there we go again! There was "Black Limelight," with Raymond Massey, a murder mystery story; "The Outsider," with George Saunders, about a quack who cures a cripple; "Poison Pen," with Flora Robson, and a whole heap of other winners to which you can, judging by the "rushes" we have already seen, now add "Lisbon Story."

"The Lisbon Story" comes off the floor this week to make way for "Meet the Navy." As you already know, Patricia Burke is appearing in her original stage rôle, with David Farrar co-starring, and Walter Rilla, Lawrence O'Madden, Austin Trevor, Paul Bonifas, Noele Gordon, Harry Welchman, Martin Walker, Ralph Truman, Stephen Grappelly, Loreley Dyer, Esme Percy, Allan Jeayes, Joan Seton, Halama and Konarski, Joan Ruddock, Anthony Holles and Jan Van Loewen, and, of course, Richard Tauber singing some of the song successes from the play.

We told you that William Hartnell in "Murder in Reverse" was going to be one of the most talked about pictures of the season, and events have since proved us correct. Perhaps enough credit has not been given to the young director who made it—Montgomery Tully. Louis Jackson saw some of Tully's work on documentaries, and, in addition, admired his screen writing, so he decided to give him a chance and put him on to a full-length subject, "Murder in Reverse." You now know how right was Mr. Jackson's hunch, so he is letting Tully see what he can do with a subject about the fair-ground boxing-booths called "Punch Drunk," which goes into production when "Meet the Navy" is completed. Tully is writing and directing, and work is already well advanced.

[ADVT.]

In The Commons

HOW WILL ENSA DISPOSE OF EQUIPMENT?

Wing-Commander's Query About R.A.F. Shows

IN the House of Commons last week, Wing-Commander Millington asked the Under Secretary of State for Air how many kinema projection apparatuses had been supplied to the R.A.F. by E.N.S.A. to date.

He also inquired whether he was satisfied that the price charged to N.A.A.F.I. funds had always been a fair one; how many camp kinemas had been closed down because there is a commercial kinema within three miles; how many of these redundant equipments had been sold at a loss; how many were being retained as a useless asset.

His concluding query was how many convictions for fraud had taken place in this connection.

John Strachey said that the N.A.A.F.I. department of National Service Entertainment had installed kinema projectors at 207 Royal Air Force stations. They remained the property of the N.A.A.F.I. Corporation, and his department was not primarily concerned with their purchase, sale or further use by N.A.A.F.I.

No kinemas at Royal Air Force stations had been closed for the reasons stated in the question, and no members of the Air Force had been convicted in the circumstances referred to.

DELINQUENCY:

M.P. Blames Hollywood

Hollywood films, jitterbug dancing, and pin-table saloons were blamed for modern juvenile delinquency in a debate in the House of Commons last week.

Mr. Austin (Soc.), who opened the debate, thought that whereas before the war poverty in the home was the cause of young people going wrong, since the war abnormally high wages, combined with lack of parental control, had had something to do with it.

Films' Bad Influence

The major evil was the influence of Hollywood. The line of demarcation between "A" and "U" films was not enough to counteract the harmful emotional influence of most Hollywood films.

No Loss of Moral Fibre

Mr. Oliver, Under-Secretary Home Office, denied that there was any loss of moral fibre in the youth of to-day.

The number of children and young persons charged before the juvenile courts in 1917 rose by 37 per cent. to a peak figure for the last war. In 1940 the percentage increased by 37 per cent. over 1939 and by 42 per cent. in 1941. In 1942 it dropped to 25 per cent., and in 1943 it was lower still. The figures for 1945 would show a great improvement.

He did not think any purpose would be served by embarking on prohibitive legislation.

Tivoli Show

Joan Davis, attractive star of RKO-Radio's GEORGE WHITE'S SCANDALS. It opens on November 18 at the Tivoli, Strand, London and is set for trade show on November 21, at Studio One

E.N.S.A. PAY FOR PROJECTIONISTS

Letter to Leeds C.E.A.

A letter from A. Victor, Cinema Division of the Department of National Service Entertainment, has been sent to Leeds C.E.A. to correct any "erroneous impression" which may have been caused by the report of a recent meeting when it was stated that E.N.S.A. pays its second projectionists £7 per week.

The standard rates of pay, according to this letter, are: Manager operator, £7 per week; second operators, £3 10s.-£4 per week.

"RHAPSODY IN BLUE" ON THE AIR

The B.B.C. devoted an hour recently to George Gershwin and the Warner film "Rhapsody in Blue."

This was a sound-track version of the film in which "The Rhapsody in Blue" itself is heard in full. Among the actors heard were Robert Alda, Joan Le[illegible], Charles Coburn, Alexis S[illegible]h, Oscar Levant, George Whi[illegible], Al Jolson and Paul Whiteman. These were supplemented by a [illegible]ration by Patrick Curwen and [illegible] personal tributes to Gershwin [illegible] Walter Eastman and Whiteman [illegible]imself.

The programme, presented as "a musical tribute to [illegible]ge Gershwin," was produced [illegible] by Patrick Osborne, and written [illegible] by Harry Alan Towers, responsible for the weekly "March of the Movies."

A suggestion that a [illegible]r park in the centre of the town [illegible]should be used for the erection of a super kinema has been rejected by Newport Parliamentary [illegible]Improvement Committee.

Kirby Grant and Armida featured players of BAD MEN OF THE BORDER (G.F.D.), which is set for early release

FINED FOR USING TOO MANY LIGHTS

Ministry of Fuel Complains

JOHN GLANISTER assistant manager of the Highgate Empire, Holloway Road pleaded guilty, on behalf of his employers, Union Cinemas, Ltd., of 30 Golden Square, W.1, at Clerkenwell Magistrates Court on November 8, to a summons alleging that on September 7, at the Highgate Empire a greater percentage of wattage per square foot was used for illumination than permitted by the Ministry of Fuel and Power.

Charles Trubshaw, counsel for the prosecution on behalf of the Ministry of Fuel and Power, stated that two inspectors of the Ministry who visited the kinema on the night of September 7, found lamps at the front of the kinema whose wattage exceeded the order by 634.

On behalf of the defendant company, it was stated that the kinema was lit in a rather peculiar way. The box-box was right at the front of the building and good lighting was needed to ascertain correct change had been given.

The offence had been committed through carelessness.

A previous conviction against the company at Dartford for a similar offence when a fine of £20 and costs of £35 15s. 6d. had been imposed was reported.

The magistrate, W. Blake Odgers, K.C., imposed a fine on the company of £10 with five guineas costs. Glanister, of whom it was said that he had just left the Army, was fined £3 for aiding and abetting

Cinematurians are Ready for Xmas

Liverpool Cinematurians have fixed two dates: Friday, November 30 luncheon meeting at which the guest speaker will be Fred Skinner, well-known photographer; Friday, December 28, Christmas party.

Glasgow Sunday Plans Passed

PERMISSION has again been granted by the Glasgow magistrates for the Annual Cinema Sundays in Glasgow to commence on Sunday, January 13.

A total of £46,500 was raised by Scottish kinemas on the occasion of their recent effort on behalf of the British Sailors' Society.

Plans for the rebuilding of the Star Theatre, Bo'ness, have now been completed, and it is hoped to start work as soon as possible with a view to the early reopening of the kinema.

While it will be rebuilt on austerity lines, due to the ban on luxury building, improvements will include new seats, redecorations, and the installation of the latest sound equipment.

CLUB HAS TALK ON SCOTLAND

At last Friday's Cinema Clubs monthly luncheon, held in the Picture House Café, the president occupied the chair and introduced the guest for the day, Alec Finlay, "Scotland's Gentleman." Alec, in reply, recounted his earlier experiences with some of the members of the club.

The president, in outlining plans for the forthcoming Cinema Ball, stated that members of the Trade would have the opportunity of securing first choice of tickets and only after Trade needs had been met would the tickets be issued to the public.

Degree for James Welsh

Lord Provost James Welsh had conferred upon him the honorary degree of Doctor of Laws at Glasgow University last week.

OBITUARY

Trade Pays Tribute to the East Coast's "Live Wire"

HE STARTED AS A SPOOL BOY

A KINEMA director who was called the "live wire of the East Coast" by the KINE. has died at Gorleston, aged 56. He was Douglas Metcalfe Attree, a director of Gorleston Coliseum, and with his death in Gorleston Hospital on Friday East Anglia loses one of its most familiar faces in the Trade.

He was vice-chairman of the Eastern Counties branch of the C.E.A., having served the previous three years as chairman.

Attree lived at 190, Lowestoft Road, Gorleston, and died following an operation when he appeared to be making good progress.

The funeral took place at Gorleston Cemetery on November 6. The 2nd Gorleston Company Boys' Brigade, of which Mr. Attree was president, lined the path leading to the church, and members of the Coliseum staff also attended.

Trade Represented

The kinema Trade was represented by R. W. Ripley (D. F. Bostock Cinema Circuit, and East Coast Cinemas), E. T. Bowles (Empire and Ben and Jack Jay Entertainments, Ltd.), F. T. Elley (Royal Aquarium), R. Pewtner (Gorleston Palace), Messrs. V. E. Harrison, D. F. Bostock, J. Volam, H. Pinchon and E. H. Field (Eastern C.E.A.), and N. Myers (G.F.D., London).

His Life

Attree started work for the Electricity Department at King's Lynn and was recommended to the King's Lynn Forward Association, a religious body, as a likely youth to be a part-time operator for them.

The first kinema he worked in was that formerly in Beach Road, Gorleston, where he helped to instal the equipment. They opened on Boxing Night, 1913, just a week before the Coliseum opened. It was controlled by E. V. Barr, and for many years both men were competitors at Gorleston and Yarmouth, but they joined partnership in 1936.

Attree won a lot of prizes in the KINE. for ideas and was named "live wire of the East Coast."

Women Ask Exhibitors to Educate Themselves

At the annual meeting of the Gloucestershire Federation of Women's Institutes a resolution was passed that in view of the increase in youth delinquency, the Government be urged to exercise more strict censorship of films shown to children and adolescents.

It was declared that many of so-called youth films were more unsuitable for children than some of the films shown to "adults only."

A suggestion was made that children under a certain age should not be allowed in a kinema, whether accompanied by an adult or not. It was also felt that exhibitors should educate themselves so that they understood what the films they booked really were.

THIRTY YEARS WITH WARNER BROTHERS

Florence E. Bennett, cashier of Warner Brothers, died last week. She had had an unusual career in the film business.

She had served the company for almost 30 years, which approaches a Wardour Street record, and was, in point of service, the oldest member of the Warner British organisation, if not of the world organisation as well.

Joining the original Vitagraph company in July, 1916, Miss Bennett continued with Warners when they took over and carried on right up to the Monday before her death.

A sudden illness after leaving the office necessitated an urgent operation, and pneumonia supervened. Executives of Warner Bros. paid their last tribute at her funeral at Wandsworth Cemetery.

SOLICITOR-DIRECTOR OF NEWCASTLE

The death has occurred at the age of 47 of George Hearse, of Newcastle, who was a director of the Lyric (Newcastle) Cinemas, Ltd., and Bede Distributors, Ltd.

Mr. Hearse was a member of the firm of Messrs. Dees and Thompson, solicitors, Newcastle.

Founded Kinema He Later Managed

Death has occurred of John B. Dickie, Kingsley, Tarbert, Scotland, one of the founders of the Regal Cinema, Tarbert, of which he was managing director.

Manager at Newbridge

The death has occurred at the age of 59 of Frank Thomas, manager of the Memorial Hall kinema, Newbridge, Mon., since it was opened. He was well known in trade circles in he Wesern Valley of Monmouthshire.

NO DANCES WHILE FILMS ARE SHOWN

District Justice Ua Donnenadua at Roscommon Court (Eire) has granted an application for occasional dances to be held in the Harrison Hall, Roscommon, on condition that they are held on the upper floor, and they must not start before the conclusion of the kinema programmes on the ground floor.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Boly Snatcher, The ... (RKO-Radio)—American.	73 min. (A)	Boris Karloff, Bela Lugosi.	... Skilfully directed and competently acted period "creepy" suggested by Robert Louis Stevenson's famous story. Thrills both big and authentic.	**Very good shocker.**
***Brief Encounter ... ... (Eagle-Lion)—British.**	85 min. (A)	Celia Johnson, Trevor Howard, Stanley Holloway.	... Beautifully acted and sensitively directed domestic comedy drama, suggested by Noel Coward's brilliant playlet. Feminine appeal and author values terrific.	**Excellent general booking.**
Five Were Chosen ... (Grand National)—American.	82 min. (A)	Victor Kilian, Howard da Silva, Rosa Harvan.	... Sincere but somewhat strained anti-Nazi melodrama. Theme thoughtful, but presentation stodgy.	**Doubtful booking.**
George White's Scandals (RKO-Radio)—American.	95 min. (U)	Joan Davis, Jack Haley, Martha Holliday.	... Spectacular slapstick musical built around George White's Scandals. Co-stars and staging good; story thin.	**Average programmer.**
***His Lordship Goes to Press (Exclusive)—British.**	80 min. (U)	June Clyde, ... Hugh Williams, Romney Brent.	... Romantic comedy set in rural England with Anglo-American relationship pivot.	**Pleasing light booking for the masses.**
Kitty ... ... (Paramount)—American.	103 min. (A)	Paulette Goddard, Ray Milland, Rosa Owen.	... Lavishly mounted costume piece. Story seamy; characterisation good; feminine appeal obvious.	**Very good popular booking.**
Trail to Gunsight ... ... (G.F.D.-Universal)—American.	58 min. (U)	Eddie Dew, ... Maris Wrixon, Buzz Henry.	... Half-baked period outdoor comedy melodrama. Story adequate, but acting and direction weak.	**Poor booking.**
***Under the Red Robe (Key Film Dist.)—British.**	81 min. (U)	Conrad Veidt, Annabella, Raymond Massey	... Very good, if somewhat slow adaptation of Stanley Weyman's famous historical novel.	**Still a very good general booking.**
†Wonder Man ... ... (RKO-Radio)—American.	95 min. (A)	Danny Kaye, Virginia Mayo, Vera Ellen.	... Giddy gang-war musical extravaganza in Technicolor with a dual identity plot. Brilliantly versatile performance by star.	**Very good light booking.**

* A British Picture. † In Technicolor.

REVIEWS FOR SHOWMEN

Brief Encounter

Eagle Lion. British (A). Directed by David Lean. Featuring Celia Johnson, Trevor Howard and Stanley Holloway. 7,713 feet. Release not fixed.

BEAUTIFULLY acted and sensitively directed domestic comedy drama, suggested by Noel Coward's clever and penetrating playlet. It covers a halcyon though unhallowed interlude in the love-life of a middle-aged married woman. Cause and effect, brilliantly illuminated by the author's uncanny knowledge of suburbia, and, more especially, feminine psychology, furnish the framework of a delightful, moving, poignant and—strangely enough, highly moral screen entertainment. Its appeal to the woman fan's heart and mind is unbounded. An excellent British picture.

Story.—While on the platform of Milford Junction, following her weekly family shopping expedition, Laura Jesson, a married woman with two young children, gets a piece of coal-dust in her eye. She asks for a glass of water in the refreshment room, and Alec Harvey, a doctor, who makes weekly visits to the local hospital, overhears and comes to her aid. The brief encounter leads to other meetings. Laura's conscience is pricked and so is Alec's, for he, too, is married, but neither is strong enough to cease seeing the other. After their joint declaration of love, Alec borrows a friend's flat, but the friend returns unexpectedly and, before harm is done, Laura steals down the back staircase. The incident causes her and Alec to realise how shoddy their romance really is and the two finally decide to separate. Their parting is sweet sorrow, but, nevertheless, definite. Fred, Laura's lonely husband, obviously guesses at the truth, but is both loyal and forgiving.

Acting.—Celia Johnson, as Laura, has intelligence, feeling and perfectly suggests the foolish, or rather weak, married woman. Her frailty wins sympathy. Trevor Howard, who is likely to become the British Gregory Peck, acts with tenderness and restraint as Alec, and Cyril Raymond is just right as the loyal, homely Fred. Stanley Holloway and Joyce Carey furnish skilfully dovetailed comedy relief as a porter and dignified barmaid respectively.

Production.—The story is very true to life and the subtlety and skill with which it destroys the flavour of stolen fruit will shake up and bring a blush to the cheeks of more than a few. It is told partly in flashback and has spoken thoughts, but each phase and every word of the dialogue blend perfectly. The photography, too, is clever, and one sequence in which the "heroine's" girlish dreams are reflected in a railway carriage window is positively brilliant. As for the acting, all the characters are amazingly lifelike and project their personalities beyond the screen. It is their ability gently to force the audience to think and feel with them that lifts the play well above the common rut. It is a great emotional experience, as well as outstanding domestic comedy drama. Women will revel in it.

Points of Appeal.—Human, true-to-life story, fine acting, sensitive and showmanlike direction, natural and pointed dialogue, irresistible feminine angle, tender and morally secure climax, title and author.

Kitty

Paramount. American (A). Directed by Mitchell Leisen. Featuring Paulette Goddard, Ray Milland and Reginald Owen. 9,282 feet. Release not fixed.

LAVISHLY mounted costume piece broadly based on Rosamond Marshall's best seller of eighteenth century London life.

The "bad girl makes good" theme which tells of a bewitching guttersnipe who allows a titled bounder to push her around for his own selfish ends is decidedly seamy, but it is presented with subtlety; acting against elegant backgrounds is sound and direction resourceful. Both its comedy and drama carry feminine appeal. Big title and star values are other obvious signs of a potential money-spinner. Very good period "rough house" for the majority of audiences.

Story.—Kitty, a pretty spitfire bonded to Old Meg, drink-sodden owner of a thieves' kitchen in Houndsditch, is caught while attempting to steal from Thomas Gainsborough, the famous painter. Struck by her beauty, Gainsborough engages her as a model. Kitty then meets Sir Hugh Marcy, a handsome but dissolute baronet, and his friend, Lord Carstairs. Hugh and his aunt decide to marry Kitty to Jonathan Selby, a wealthy industrialist. Kitty steals from Jonathan to secure Hugh's release from the debtors' prison. When Jonathan discovers the theft he attacks Kitty. Kitty's maid comes to her rescue and kills Jonathan. Hugh needs the influence of the aged but susceptible Duke of Malmunster to secure a Foreign Office appointment, and, knowing that

Continued on page 38

BRITISH LION *Presents*

REPUBLIC PICTURES

THE SWINGSATION OF THE YEAR!

IT'S A RACY, RHYTHMIC, RIOT OF LAUGHS, SONGS AND ROMANCE...

TRADE SHOW
RIALTO,
NOV. 20, 11 a.m.

A REPUBLIC PICTURE

JANE FRAZEE
BRAD TAYLOR *in*

'Swingin' on a Rainbow

BRITISH LION
Present

Tito GUIZAR Co

in

"66 MEXI

with

LEO CA

Producer Dir

ALFRED SA

GAIETY! RO
BREATHTAKI G
in
MERRY M
MONEY-S

A REPUBL

TRADE
STUDIO
NOVEMBER 3

Constance MOORE

in

ICANA"

with

CARRILLO

Producer Director

FRED SANTELL

Y! ROMANCE!
HTAKING BEAUTY!
in
RRY MUSICAL
NEY-SINNER!

UBLIC PICTURE

RADE SHOW
STUDIO ONE,
OVEMBER 30 10.45 a.m.

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

BRITISH LION *Presents*

REPUBLIC PICTURES

SUSPENSE FILLED DRAMA...

AS RUTHLESS RACKETEERS ARE TRAPPED!

TRADE SHOW
RIALTO,
NOV. 21, 11 a.m.

A REPUBLIC PICTURE

"Gangs of the Waterfront"

FEATURING

ROBERT ARMSTRONG · STEPHANIE BACHELOR

WITH

MARTIN KOSLECK · MARIAN MARTIN

BRITISH LION *Presents*

REPUBLIC PICTURES

A HAPPINESS COCKTAIL...
RHYTHM, ROMANCE AND REVELRY!

TRADE SHOW
RIALTO,
NOV. 22, 11 a.m.

A REPUBLIC PICTURE

RUTH TERRY
ROBERT LIVINGSTON *in*

"Tell it to a Star"

WITH
ALAN MOWBRAY • EDDIE MARR
FRANKLIN PANGBORN

BRITISH LION

Presents

ROY ROGERS

KING OF COWBOYS

"Man from Oklah

WITH

GEORGE "GA

DALE E

BOB

AND T

SONS OF THE

MUSIC WITH

SINGING, FIGHT

& ROMANCIN

BIGGEST ACTIO

A REPUB

TRADE

STUDIO

NOVEMBER

...and TRIGGER

STARTEST HORSE IN THE MOVIES

...in "...from...homa"

WITH

...E "GABBY" HAYES

...E EVANS

...OB NOLAN

...AND THE

...F THE PIONEERS

...WITH THRILLS!

...FIGHTIN', RIDIN'....

...ANCIN' — IT'S ROY'S

...ACTION MUSICAL!

...UBLIC PICTURE

...DE SHOW

...TUDIO ONE,

...EMBER 23, 11 a.m.

REPUBLIC PICTURES

BRITISH LION *Presents*

PUBLIC HOUSE

RECIPE FOR MADNESS

THE STARK TERROR-HAUNTED STORY OF A MAN WHO SUSPECTED HIMSELF OF MURDER!

TRADE SHOW
RIALTO,
NOV. 26, 11 a.m.

A REPUBLIC PICTURE

Featuring

ROBERT LOWERY
JUNE STOREY *in*

"Road to Alcatraz"

REVIEWS—continued from page 24

he has an eye for Kitty, introduces her. Kitty is wild by Jonathan, but she marries Malmunster and succeeds in convincing him that he is responsible for her condition. Later, an "heir" is born to the Duke, but the excitement kills him. At this juncture, Carstairs returns from abroad and he, in spite of Hugh's jealousy and his revelation of Kitty's solid past, successfully woos her.

Acting.—Paulette Goddard is not too happy when she attempts to speak Cockney, but otherwise she gives a sound performance as Kitty. Ray Milland is good as bounder Hugh. It is strange to see such unedifying characters filling the rôles of heroine and hero. Constance Collier as the mercenary and designing Lady Susan, and Reginald Owen as the senile Malmunster, are outstanding members of the long and competent supporting cast.

Production.—The first three reels are definitely on the slow side, but happily there is a welcome change of tempo from the moment the heroine embarks on her first marriage. The quickening of the drama is not accompanied by an improvement in its morals, but for the most part its bawdy fundamentals are gracefully clothed. The colourful period is ambitiously, if not accurately, suggested and the gay pageantry is not the least of the film's attractions. It is a considerable woman's picture. Title and star values are gilt-edged.

Points of Appeal.—Crowded and colourful plot, good characterisation, lavish staging, strong feminine angle, best seller title and big star values.

Wonder Man

RKO-Radio. American (A). Photographed in Technicolor. Directed by Bruce Humberstone. Featuring Danny Kaye, Virginia Mayo and Vera Ellen. 8,801 feet. Release not fixed.

GAY gang-war musical extravaganza, photographed in Technicolor which depicts the amazing adventures of a murdered cabaret entertainer whose not-so-blithe spirit returns to earth and, until justice is served, spasmodically avails itself of the victim's "blue-stockinged" twin. The "Topper"-like dual identity plot is an excellent vehicle for the brilliantly versatile Danny Kaye. What little is left to the supporting players they do well. The staging is sumptuous. Very good light booking, an outstanding "one man" show.

Story.—Buzzy Bellew, an irresponsible New York cabaret star, has evidence that will send Ten Grand Jackson, a notorious gunman, to the chair, but before he can be subpœnaed by the district attorney Ten Grand's men bump him off. Edwin Dingle, Buzzy's shy and scholarly twin brother, closely resembles Buzzy, and Buzzy's shade returns to earth and arranges for Edwin to impersonate Buzzy and clear up the unfinished gangster business. Midge Mallon, a pretty dancer, is Buzzy's girl friend, and Ellen Shanley, a glamorous librarian, is Edwin's "intended," and each finds ample cause for doubt and jealousy. To add to Edwin's troubles, Buzzy's spirit frequently fails to turn up on important occasions, but in the end Edwin tips off the police from the opera stage, where he has taken flight from Ten Grand and his men, and wins back Ellen. Meanwhile, Monte Rossen, a genial cabaret producer, makes a hit with Midge.

Acting.—Danny Kaye dances, sings, mimes and clowns marvellously and, at the same time, builds up two completely individual characters in the dual rôle of Edwin and Buzzy. He is definitely in the Chaplin class. Vera Ellen dances and sings prettily as Midge, and Virginia Mayo is a bewitching Ellen. Allen Jenkins and Ed Brophy also register in gangster rôles.

Production.—In this picture it is the star rather than the story that counts. True, the plot contains one or two original comedy situations, but Danny Kaye's brilliant miming and fooling furnish the staple ingredients. The highlights are the star's impersonation of a Russian baritone suffering from hay fever and the dizzy climax in which Buzzy alias Edwin flits a police message to the music of grand opera. The famous Goldwyn Girls are very much in evidence, and the staging is superb, but next to the star's brilliant performance, full marks must go to the cameraman. The trick Technicolor photography is something to marvel at.

Points of Appeal.—Brilliant fooling of Danny Kaye, dazzling stagecraft, Technicolor and catchy title.

The Body Snatcher

RKO-Radio. American (A). Directed by Robert Wise. Featuring Boris Karloff, Bela Lugosi and Henry Daniell. 6,599 feet. Release not fixed.

SKILFULLY directed and competently acted period "creepy," suggested by Robert Louis Stevenson's famous essay in the macabre. It shows how nemesis overtakes a distinguished Edinburgh doctor, clandestinely engaged in body snatching for professional purposes, and gives sound psychological backing to its excellently timed and executed thrills. Title and star values are big, too. Very good "shocker."

Story.—Dr. Toddy MacFarland, a nineteenth century Edinburgh practitioner, needs human bodies for his medical school. John Gray, an evil cab-driver, who has a hold over MacFarland, fills the want by looting graves. Donald Fettes, one of MacFarland's most promising pupils, protests, but without avail. Mrs. Marsh, a pretty widow, brings her paralysed child, Georgina, to MacFarland, but he refuses to operate until he has carried out experiments on a corpse. Gray immediately murders a young street singer and brings her body to MacFarland. In due course, MacFarland operates on Georgina, but, although the operation is a success, he lacks human understanding and cannot persuade his patient to walk. Joseph, MacFarland's handyman, aware of the body-snatching, attempts to blackmail. Gray, however, liquidates him and takes his body to MacFarland's school. MacFarland quarrels with Gray and kills him. He then robs graves himself, but his mind becomes unhinged. He thinks that Gray is haunting him and dies in an accident. Meanwhile, Fettes helps Georgina to walk.

Acting.—Boris Karloff is effectively sinister as the body-snatcher, Gray; Henry Daniell, meets all histrionic demands as the inhibited MacFarland, and Bela Lugosi is adequate as Joseph, while Sharyn Moffett and Russell Wade are responsible for welcome human touches as Georgina and Fettes.

Production.—The story, like "Jekyll and Hyde," not only contains big physical thrills, but addresses its Grand Guignol to the audience's intelligence and reason. The doctor and his evil lieutenant are border-line cases and their condition is clearly and sensibly discussed and diagnosed. Moreover, the background is part of history and the shades of Burke and Hare subtly pervade the grisly but nevertheless exciting drama. It is decidedly a cut above the average horror picture, both in subject matter and selling angles. We confidently recommend it.

Points of Appeal.—Holding, authentic and exciting story, very good characterisation, effective atmosphere, good title and box-office stars.

George White's Scandals

RKO-Radio. American (U). Directed by Felix E. Feist. Featuring Joan Davis, Jack Haley and Martha Holliday. 8,548 feet. Release not fixed.

SPECTACULAR romantic comedy musical built around George White's Broadway institution for the tired business man. Joan Davis and Jack Haley clown and improvise effectively, the tunes are catchy and there are battalions of ravishing chorines, but, even so, two things are palpably lacking. One, a witty and original plot, and, two, Technicolor. Black-and-white extravaganzas are, with a few Hope and Crosby exceptions, as dead as the dodo these days. Another programme picture.

Story.—Joan Mason, burlesque queen of George White's Scandals, and Jack Williams, the principal comedian, want to marry, but Clarabelle, Jack's spinster sister, holds him to his promise not to take a wife until she herself is married. Jill, daughter of a former Scandals' star who had married an English peer, inherits stage ambitions and signs up with George White under an assumed name. She and Tom McGrath, the producer, fall in love, but petty differences arise and they quarrel. In the meantime, Joan and Jack engage Montescu, foreign employee of an escort bureau, to woo Clarabelle. Before long things get hopelessly mixed, but, true to tradition, everything is straightened out in time for a big opening night finale.

Acting.—Joan Davis is really funny as Joan, and Jack Haley is a good foil as Jack, but Martha Holliday and Philip Terry are nothing to shout about as Jill and Tom. Margaret Hamilton and Fritz Feld are easily second best as Clarabelle and Montescu.

Production.—The picture is generously padded with sketches and individual acts and gracefully decorated with lavishly gowned lovelies, but neither its glittering embellishments nor the boisterous slapstick succeeds in completely concealing the absence of wit and story ingenuity. With all its glitter and laughs it is dated, thus missing the top grade.

Points of Appeal.—Good staging, title and fooling of Joan Davis.

Five Were Chosen

Grand National. American (A). Directed by Herbert Kline. Featuring Victor Kilian, Howard da Silva and Rosa Harvan. 7,403 feet. Release not fixed.

SINCERE but somewhat strained anti-Nazi romantic melodrama describing the impact of war on a small Yugo-Slav village. It takes far too long to arrive at its worthy conclusions to hold the interest of the average fan. Anyway, who wants war films these days? Doubtful booking.

Story.—In 1941 the inhabitants of a small Yugo-Slav village are occupied with a local war between a snobbish landowner and the mayor over a right of way. Suddenly the Nazis invade and occupy their village and petty squabbles are forgotten. Shortly afterwards, a German officer follows the mayor's daughter to a barn, but before he can molest her her young bridegroom kills him. The body is found and the Germans demand five hostages. All the menfolk are willing to make the sacrifice, but lots are drawn. Meanwhile, the husband rallies local guerrillas and they attack in time to save the hostages and liberate the village. The mayor and the landowner are tempted to renew their conflict, but bury their differences.

Acting.—Victor Kilian and Howard da Silva are quite good as the village leaders, but the rest are slightly wide of the mark.

Production.—The last half is impressive, but the build-up is tedious. Even if cut—and it desperately needs it—we doubt its popular audience appeal.

Points of Appeal.—Good sentiment and intentions and intriguing title.

Trail to Gunsight

General F.D. Universal (U). Directed by Vernon Keays. Featuring Eddie Dew, Maris Wrixon and Buzz Henry. 5,199 feet. Release not fixed.

HALF-BAKED period outdoor comedy melodrama telling how a forthright young Westerner forestalls an attempt by a mean desperado and his cut-throat gang to put the blame for a bank hold-up on to an innocent homesteader. It contains all the familiar ingredients—there are fist fights, a small boy interest, a spot of romance and occasional songs—but they are clumsily mixed and slovenly served. Laughs are few and thrills fewer. Poor.

Story.—Duke Ellis, a gang leader, and his mob, hold up a bank, and when they hide out on a ranch owned by Wagner, a law-abiding homesteader, and he protests, they kill him. At this juncture, Dan Creede, a straight-shooting young Westerner, and his pal,

Continued on page 35

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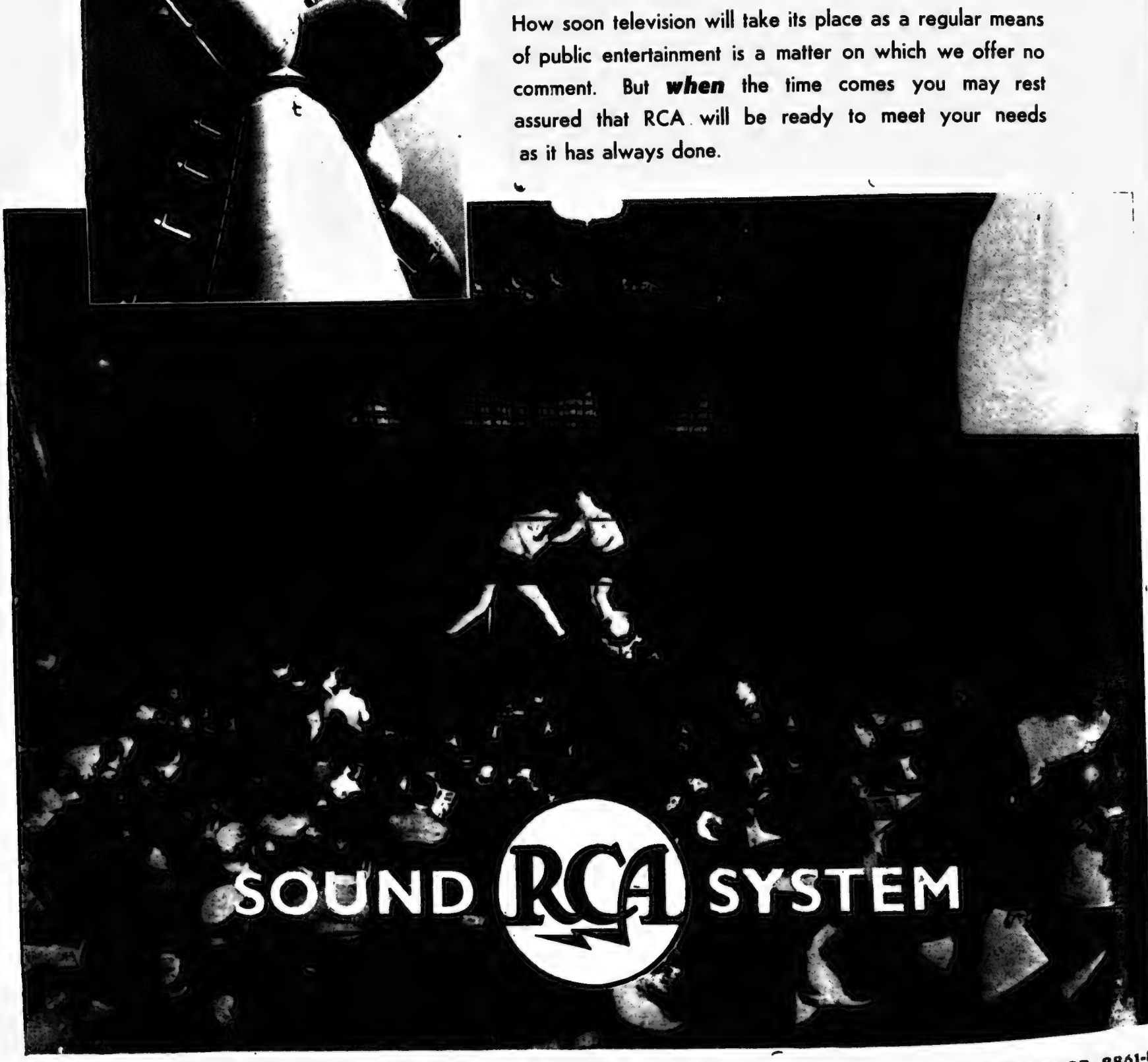

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S.O. RESOLUTION RESCINDED

Tavistock Decision

BY seven votes to two, Tavistock U.D.C. last week rescinded a resolution passed six years ago agreeing to the Sunday opening of kinemas. Five councillors abstained from voting.

W. H. Gulley, who moved the resolution, pointed out that kinemas were permitted to open as an expediency on Sunday evenings in the interest of H.M. Forces. Now the war was over they wanted to return to the peaceful atmosphere on Sundays, and there was now no need for kinemas to remain open on the Sabbath.

J. Heyden, who voted for Sunday opening during the war, seconded. He said the concession had been greatly abused and a lot of civilians had attended kinemas on Sundays. It was time for the council to reassert itself and stand for the protection of young people.

As a champion of Sunday opening, E. Kerswell asked what harm was there in a man or woman going to the pictures on Sundays? There were hundreds of Service men still in the district, and apart from an occasional concert and the setting up of canteens the churches had done little.

The Clerk (Norman S. Brook) advised the council that until the Defence Regulation 42B of the Sunday Entertainment Act, 1932, was revoked the resolution before the council could not be carried into effect.

RECEPTION FOR ALLIED DELEGATES

The Governors of the British Film Institute held a reception at Film House on Wednesday for the Allied Governments' delegates to the Educational Conference now being held in London.

Examples of different types of films made by Gaumont-British Instructional for all kinds of educational purposes and for the entertainment of children will be shown.

J. Arthur Rank, chairman of G.-B., accepted an invitation to indicate his plans for future programmes in this field.

Judy Garland, Angela Lansbury and Horace McNally, as they appear in the HARVEY GIRLS (M-G-M), which will be trade shown in a few months' time

APPROVED SCHOOL TEACHES BOYS TO "BOO" BAD FILMS

ONE of the experiments introduced at the Home Office Approved School at Aycliffe (near Darlington) is to teach the boys to appreciate good films and—"BOO" bad ones!

John Gittins, headmaster of the school, disclosed this fact in an address on juvenile delinquency at the Miners' Hall, Durham.

Explaining that a kinema had been installed in the school and that the boys were shown some of the best films and also some of the worst, Gittins said: "I am teaching them to 'BOO,' and I hope that when they go to a kinema after being released on licence they will 'BOO' vigorously at the right time and at the right thing."

From the War Front

Capt. J. J. Fitzgibbons, Junr., after over three years war service in the Pacific, has been appointed sales manager of Theatre Confections, Ltd., Toronto, an affiliate of Famous Players Canadian Corp., of which his father is president.

BUTCHER'S TOAST "THE CAMERA"

Ernest G. Roy, general manager, and W. (Bill) Norris, studio manager, were happy men on Monday, when the Nettlefold studios, at Walton-on-Thames, returned to rightful purposes at last and Butcher's regained possession of its old production headquarters.

This event was celebrated by F. W. Baker, Butcher's managing director, by a party to his staff and the cast of Butcher's new musical, "I'll Turn to You."

The toast of "The Camera" was proposed by Terry Randall, just returned from entertaining the troops on the Continent to star in "I'll Turn to You," which will be directed by Geoffrey Faithfull, whose first picture was "For You Alone." Faithfull began his career at Walton-on-Thames over 37 years ago. His first assistant will be Don Weeks, and E. S. Laurie will continue at Walton as production manager, which post he held for Butcher's at Hammersmith.

C.M.A. CHALLENGE TO MANAGERS' SECTION

C.M.A. Resolution to Seek Advice

THE London branch of the C.M.A. recommends to the Central Committee that advice be taken as to the legality of the C.E.A.'s Managers' Section from the point of view of—

The Trade Union Act.

The Acts appertaining to the registration of Friendly Societies, with particular reference to the methods of obtaining membership.

It also congratulates the general secretary on Progress Report No. 2 and notes with satisfaction his statement that unless the C.M.A. is accorded recognition by the C.E.A., the Managers' Association will have to "reconsider its attitude of confining the issue to the Trade." This branch recommends to the Central Committee that this matter be given consideration immediately the association's constitution is approved by the Registrar of Friendly Societies.

SUPPORT FOR "CLOSE XMAS" APPEAL

Support for kinema employees in their move to have kinemas closed on Christmas Day was voiced at a meeting of Darlington Trades Council.

A delegate from the N.A.T.K.E. pointed out that with Sunday Opening they were supposed to have one clear day off a week—but this did not work out in practice owing to the shortage of staff.

On Christmas Day they would open at one o'clock, which meant they would have to be on duty at the kinemas at 12.30 p.m.

A special midnight presentation of the Ealing film "Dead of Night" (Eagle-Lion) was given at the Empire, Cardiff. The attendance included people gathered from all parts of South Wales.

REVIEWS—continued from page 38

Horatius, arrive on the scene. At first they think that Wagner organised the hold-up, but after meeting Mary, Wagner's wife, and Tim, their small son, they reverse their hasty verdict. Their next job is to find the real culprits, and, following a few hectic fist fights, they finally put the "cuffs" on Duke and his gang.

Acting.—Eddie Dew is a good scrapper, but his acting is amateurish and his singing voice poor. He is no great shakes as Dan. Maris Wrixon is even less promising as Mary, but juvenile Buzz Henry is a natural and likeable Tim while Fuzzy Knight, a sound comedian, does good stuff as Horatius.

Production.—The plot is an old and lusty friendship, but indifferent acting and direction impair its virility. It moves at an unsteady gait, and, in spite of a couple of rousing fights and an amusing performance by Fuzzy Knight, labours tediously to its conventional whitehouse finale.

Points of Appeal.—Fights, scenery and comedy footage.

REISSUES OF THE WEEK

Under the Red Robe

Key Film Dist. British (U). Directed by Victor Seastrom. Featuring Conrad Veidt, Annabella, Raymond Massey. 7,398 feet. Release not fixed.

AN adaption of Stanley Weyman's historical novel, with Conrad Veidt dominating the picture as a soldier of fortune who is employed by Cardinal Richelieu to capture a rebel leader. There is a strong love interest, but the adventure atmosphere is not as fully exploited as it might be. Annabella is very attractive as the heroine, Romney Brent supplies humour cleverly, but Raymond Massey is apt to overact his part as the great Cardinal. Seastrom's direction is dignified, and in view of the good acting and colourful background, it should still prove a very good general booking. It was reviewed originally in KINE. of June 3, 1937.

Points of Appeal.—Intriguing romance, with some good spectacle and strong cast and excellent acting.

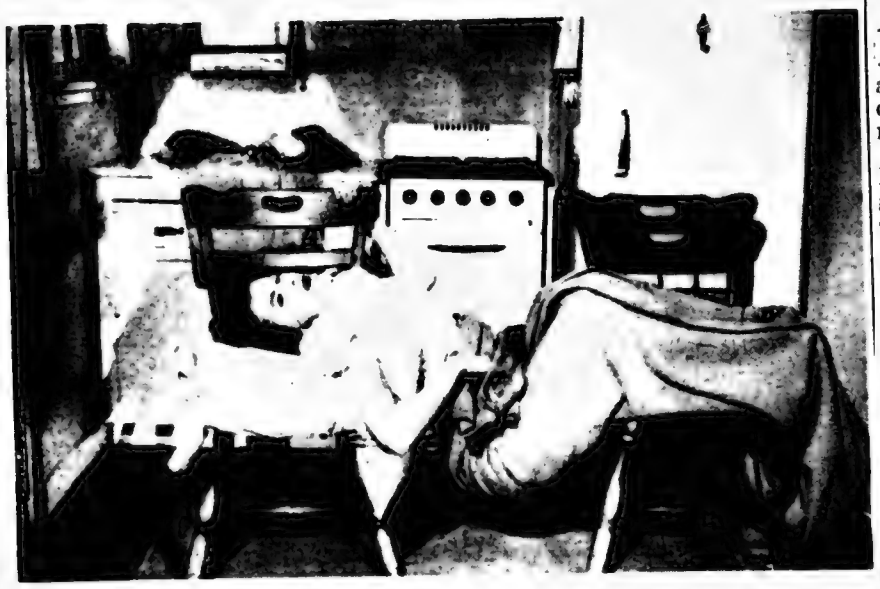
His Lordship Goes to Press

Exclusive. British (U). Directed by Maclean Rogers. Featuring June Clyde, Hugh Williams and Romney Brent. 7,274 feet. Release not fixed.

QUITE an amusing romantic comedy, which, however, runs rather too long for the slight story. June Clyde is attractive as the young American reporter writing a series of articles on farming, who is wooed by Lord Wilmer, played pleasantly by Hugh Williams, and his friend, Sir Richard, in which rôle Leslie Perrins gives a sound performance. Picturesque English countryside settings are one of the picture's main assets, and as we said in our issue of October 27, 1938, it provides a pleasing light booking for the masses.

Points of Appeal.—Pleasant plot, picturesque background and good acting.

There is Trouble In the Kitchen!



Ida Lupino, the star of PILLOW TO POST (Warner Bros), which has been shown to the trade

Fianna Fail Critics Urge Film Grading—Minister MacEntee Replies

MR. DE VALERA'S followers in the Fianna Fail during their annual conference in Dublin discussed films among many other matters.

Sean MacCormac, representing Dublin townships, advocated the grading of films, saying that in his own area there were three picture houses, and the young people were going to every show.

Capt. O'Gorman Quinn (Terenure) said that young people did not bother about anything which was not in films. Even young girls made up their hair like current film stars.

Mr. Parker, of Ballinasloe, complained that it was quite a common sight in his town to see a mother and her young children going home from a kinema show at seven o'clock at night.

Sean MacEntee, Eire Minister for Local Government and Public Health, replying for the Minister of Justice, said it would now be very difficult to use war time censorship. Film censorship, from what might be called the political viewpoint, was exercised under emergency orders.

But judging by the attention which war pictures appeared to have for the public, he thought public opinion would compel the Government to divest themselves of these powers.

Capt. O'Gorman Quinn declared that he refused to have it said by a Minister or anybody else that the taste of the average decent Irish person was the level of divorce, filth and immorality. They should realise that the people had been educated into this evil taste, and he suggested something should be done about it.

Bishop Urges The State Control of Films

THE Bishop of Birmingham (Dr. E. W. Barnes) said at Birmingham on Sunday that it was unwise to leave in private control an instrument so powerful as the kinema in moulding the minds of the people.

"I see no reason," he said, "why art should suffer by some measure of State supervision. I am sure that so potent an influence in the teaching of the young should be the active concern of the State."

Immense harm had been caused by the war, but social decay was even more grave than our position as a debtor nation.

For its own safety the State should control the great industries, if only to protect them from foreign commercial conquest.

STOCKPORT DANCE IN AID OF C.T.B.F.

400 at C.E.A. Function

Four hundred persons, including all the members of the Stockport C.E.A. Committee, were present at the branch's dance held at the Empress Cinema Ballroom, Heaton Norris, on Friday, November 9, in aid of the C.T.B.F. This was organised by Hadyn Ellwood.

Specially engaged artistes G. Colis, George Clarke and Betty Frankis from the Manchester Palace were received by the chairman, A. E. Wright, and thanked by Wing Commander Hulbert, M.P. for Stockport.

A collection taken at the Broadway Cinema, Eccles, Lancs, last week, for the British Sailors' Society totalled £67.

Over £157 was collected for the same society in A.B.C. kinemas in Lancaster last week.

WARNERS—A.B.C. £230 CONTEST

WARNER BROS. and A.B.C. are jointly sponsoring an exploitation competition for the Warner film on George Gershwin's life, "Rhapsody in Blue."

This is announced to-day by Max Milder, who states that about 250 kinemas in A.B.C. circuit will take part.

Prizes will total £230.

Sums ranging from £50 to £5 are to be awarded to managers of houses in London and the provinces who produce the best campaigns in (1) an allotted group, and (2) the country as a whole.

Milder also announces that a further contest is being arranged for kine.-organists. Details of this will be made known later.

For the exploitation competition. A.B.C. circuit will be divided into four groups: Group 1. Greater London. Closing date of contest. January 26, 1946. Group 2. Provincial theatres playing "Rhapsody in Blue" in January and February. 1946. Contest closes March 16. Group 3. Provincial theatres playing "Rhapsody in Blue" in March and April, 1946. Closing date May 18. Group 4. Provincial theatres playing "Rhapsody in Blue" after Group 3, or put into Group 4 for special territorial reasons. Closing date to be announced later.

Prize Allocation

There will be prizes of £5 each for the six managers in each group who turn in the best campaigns in that group. Additional prizes will be given to the four managers who put up the best campaigns in the circuit as a whole.

First prize in this national section will be £50, second £30, third £20, and fourth £10.

Entries must reach Gayne Dexter within seven days of an entrant's showing of "Rhapsody in Blue."

Lois Collier and Jess Barker as they appear in GIRL ON THE SPOT (G.F.D.), for trade show soon

ROYAL PREMIERE FOR RANK FILM

There is nothing "austerity" about the preparations for the royal première of Gainsborough's "The Wicked Lady," which takes place at the Gaumont, Haymarket, on Monday, November 19.

The entire proceeds of this will be given to the British Hospital for Mothers and Babies. Queen Mary, who is the Patron in Chief, will attend.

J. Arthur Rank will head the list of celebrities to receive Her Majesty. Ernest Bevin, Herbert Morrison, A. V. Alexander, Lord Rothermere, E. T. Carr, Frank Ditcham and John Woolf will be present.

British Films in Argentina

Arrangements have been completed for British Council documentary films of British life, industries and achievements to be shown in the 522 primary schools in Buenos Aires.

N. Ireland Governor to Attend C.E.A. Lunch

The Governor of Northern Ireland, Vice-Admiral the Earl Granville, is to attend the luncheon the Northern Ireland C.E.A. will give on November 20, in the Grand Central Hotel, Belfast, to George Scarborough, C.E.A. president, and his party, who will be visiting Belfast to attend the November meeting of the branch.

The function will be unique, as other guests will be the Prime Minister of Northern Ireland, Sir Basil Brooke; the Minister of Health, the Rt. Hon. William Grant; the Lord Mayor of Belfast, Sir Crawford McCullagh; the General Officer Commanding Forces in Northern Ireland, General Bucknall; and the Inspector-General of the Royal Ulster Constabulary, Capt. Sir Richard Pim.

Accompanying Scarborough will be W. J. Speakman, W. R. Fuller, G. Elcock, Reggie Bromhead and E. Fredman.

It is expected that as a result of the visit the Northern Ireland Cinemas and Theatres Benevolent Fund will be brought into line with the C.T.B.F.

Rain Shelters are Wanted for Queues

Is it incumbent on kinema owners to provide shelters for queues? Seemingly, the Dun Laoghaire, Co. Dublin Borough Council thinks it is, for a special committee has been appointed to deal with the question following the proposal by Coun. T. McGuire that kinema patrons should be protected from the inclemency of the weather.

Pathe Visitor to Dublin

McGregor Scott, Pathe branch supervisor, visited Dublin last week to attend the Trade showing of "I Live in Grosvenor Square" at the Metropole. Included in his itinerary is a visit to the company's branch in Belfast.

King Reconstructs the Strand for "Gaiety George"

THEATRE SEQUENCES COMPLETED

BACKSTAGE drama has replaced the colourful crowds which have been thronging the stage and auditorium of the "Royal Theatre" during the past fortnight at Denham this week, where George King is shooting "Gaiety George."

Richard Greene, as Howard, great theatrical producer of the 'nineties, faces financial ruin on the eve of his biggest presentation. Supporting the breach of promise suit of one of his young protégées, he undertakes to double the damages she is awarded, and, in a big scene with Charles Victor, Anthony Holles and Sydney King, is forced by the never-friendly critic Peter Graves to make good his rash offer. It is his wife Kathryn (Ann Todd) who persuades him to go on. It is Kathryn who gives an audition to the unknown young Florence Stevens (Leni Lynn).

Two large sets are being built in readiness for next week's big reconstruction of London's Strand in the days of gas-flares and horse buses, and the romantic atmosphere of old "Romano's."

Additions to the cast of "Gaiety George" include Patrick Waddington, Wally Patch and Howard Douglas.

Walter Rilla and Esme Percy play a scene on the quay-side set of British National's LISBON STORY, which was completed this week at Elstree. *(See story in page 38)*

TENSE MOMENTS IN EALING STORY

Shooting during the week at Ealing on the Michael Balcon-Cavalcanti film "Lover's Meeting" showed the arrival at the prison camp of the mixed commission to conduct the medical examination of prisoners on the list for repatriation.

Corporal Horsfall (Jack Warner) is one of the first to be examined. He passes. Matthews (Jimmy Hanley) also goes through, but Hasek (Michael Redgrave), already on the suspect list in Berlin, is put back for six months on orders of the Kapo.

Extras Want Government Ruling on Rentals

Film extras and small part players meeting in London on Sunday appointed a deputation to see Equity—the stage and screen union—and press for the setting up of a film extras' sub-section.

The view was expressed that the Government should intervene in the booking of films and put them on the same basis as other trades.

GREENE (OF ENGLAND) HAS SIGNED CONTRACT WITH 20th-FOX

British star Richard Greene, signed up by 20th Century-Fox in January, 1938, has signed a new contract for the company.

His former contract was suspended for the period Greene was in the Forces.

Latest from Sydney Box, Down at Riverside

Michael Redgrave and Valerie Hobson in a scene from Sydney Box's current production, THE YEARS BETWEEN, now being directed by Compton Bennett at Riverside

N.F.S. TANK WAS TURNED INTO RIVER SET

"Quiet Week-end"

ASSOCIATED British is maintaining steady progress at Welwyn, where Warwick Ward is producing the film version of the Esther McCracken play, "Quiet Week-end," which Harold French is directing.

Two Sets Prepared

During the past two weeks technicians have been preparing the two largest sets in the film—the first for an important river scene, and the other an elaborate swimming pool scene of a country house.

A 22,500-gallon N.F.S. water tank was obtained from the local authorities and a background was built around it, giving a good reproduction of a riverside scene and part of a hillside.

Final Scenes

When the interior scenes in the country house sequence are shot the camera will move to the swimming pool set, where the final scenes will be taken.

This is a story of a middle-class family who decide to have a "quiet week-end" at their country cottage, but the week-end turns out to be anything but quiet!

Deborah Kerr Completes Macabre Scenes

MATCHING SHOTS

THE past week has been a busy and profitable one for Frank Launder, who is directing Individual Pictures' current production, "I See a Dark Stranger."

Drama and comedy have yielded a good number of scenes and some of them are to be highlights in the picture.

Deborah Kerr, in the starring rôle of an impulsive Irish girl who embroils herself in espionage, completed her most difficult scenes in the picture.

Exteriors of this adventure were filmed in the Isle of Man, and in these Deborah pushed a wheelchair containing a corpse along a 200-ft. cliff-top during the worst gale known there for years.

At Denham, where a reproduction of the cliff-face had been constructed, she tipped the body from the chair and, shuddering, heard it hurtle to the sea below.

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Gainsborough Completes its "Caravan" and is Set for "Magic Bow"

MUSIC BY PAGANINI

THE next Gainsborough film, "The Magic Bow," which R. J. Minney is to produce with Bernard Knowles directing, is ready to start at Shepherd's Bush in two weeks' time.

Heading the cast: Phyllis Calvert as Jeanne de Vermond, French aristocrat in love with Paganini; Stewart Granger as the violinist Paganini; Jean Kent as Bianchi, the Italian girl also in love with Paganini; Dennis Price as Paul, in love with Jeanne; Marie Lohr as the Countess de Vermond; Stewart Rome as the Count de Vermond; David Horne as Rizzi, the violin maker; Phyllis Morris as Paganini's mother, and Frank Cellier as his father.

Manuel Komroff's romantic novel has been adapted for the screen by Brock Williams and tells the story of Paganini's early life and struggle to become famous, following him through his career and introducing two of his love affairs.

Unit Credits

The Gainsborough unit working on "The Magic Bow" will be: Production supervisor, Albert Fennell; production manager, Fred Gunn; lighting, Jack Cox, first assistant director, D. Peirce; supervising art director, John Bryan; art director, Andrew Mazzie; set dressing, John Jarvis; chief draughtsman, John Gow; make-up, W. Partleton; hairdressing, B. Crystal; sound supervision, B. C. Sewell; recordist, S. Wiles; sound camera, G. Sinnott; camera operator, Jack Asher; boom operator, C. Wheeler; dress designer, Elizabeth Haffenden; assistant dress designer, Doris Lee; editor, Alfred Roome; assembly cutter, Esmond Seal; chief still cameraman, Ted Reed; floor stills, John Jay; continuity, Maisie Kelly; assistant continuity, P. Girdlestone; period adviser, C. H. Hartman; location manager, J. Fitz Russell; property master, Jack Ramsay; chief floor electrician, C. Hillyer; loading, Bill Law.

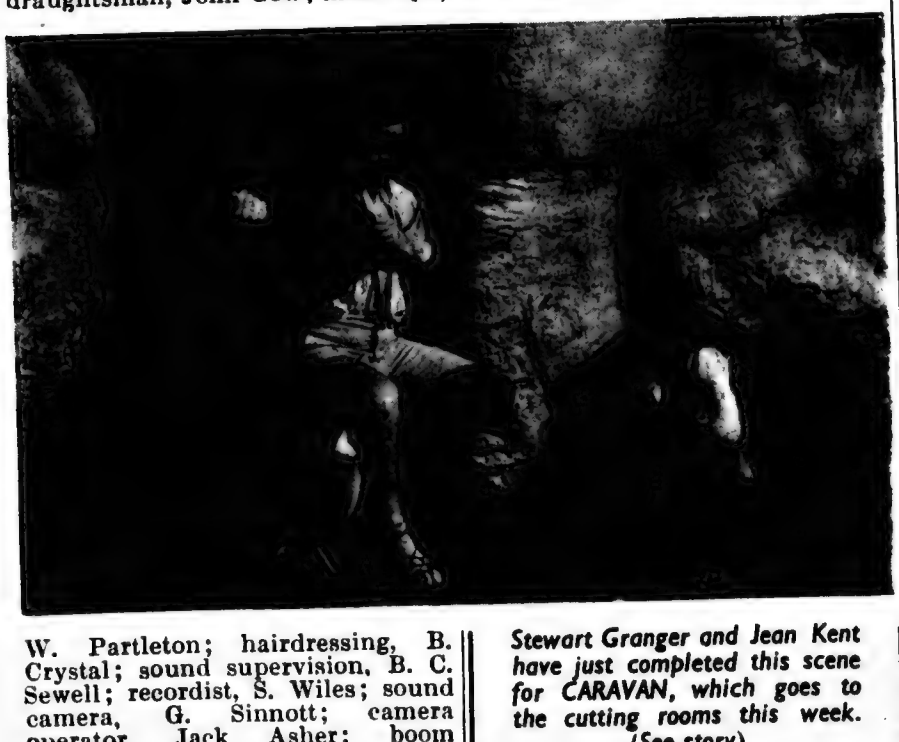
The current Gainsborough film, "Caravan," which Harold Huth is producing at Shepherd's Bush, is now in its final stages of floor production under Arthur Crabtree's direction. He expects to send the film into the cutting rooms by the end of this week.

Final sequences now being shot cover romantic scenes between Stewart Granger and Anne Crawford.

TITLE CHANGED

"Under New Management" will be the final title of the comedy which Butcher's is producing at Hammersmith. Previously called "Honeymoon Hotel," it tells the story of an inexperienced man who suddenly finds himself the owner of a large hotel.

At Torquay Corporation Planning Committee, F. W. Baker, of Butchers, sought permission to use the studio and part of the grounds of Watcombe Hall for film production. The committee asked the borough engineer to interview the applicant and the owner regarding the proposal.



Stewart Granger and Jean Kent have just completed this scene for CARAVAN, which goes to the cutting rooms this week. (See story)

PINEWOOD USED BY EXCELSIOR

Marcel Hellman's Excelsior unit, which is making "Wanted for Murder" for Twentieth Century-Fox, moved to Pinewood from Islington on Monday of this week.

Eric Portman, Dulcie Gray and Derek Farr will appear in most of the Pinewood set-ups, thus giving a well-earned rest for a few days to Stanley Holloway and Roland Culver, who have been hard at it in front of the cameras in the Scotland Yard sequences with Eric Portman last week at Islington.

Cineguild Ends Location . . . With a Party

LAST week saw the final shots taken on the Kent marshes where David Lean directed location sequences for Cineguild's "Great Expectations."

"Great Expectations" has occupied two months' shooting on location, but thanks to the co-operation of the War Office and the Royal Navy, the remoteness of the location was remedied by installations of field telephones and radio-telephone from island headquarters to dockyard, and between landing craft and paddle steamer.

The weather, of course, proved a problem.

Lean insisted on shooting the river chase sequences under realistic conditions; on many days the glassy water and cloudless sky looked altogether too much like a picnic, so shooting was held over until a breeze ruffled the water and sent clouds chasing across the sky.

Then came the gale—the worst for many years. Every possible moment was seized to continue filming during lulls in the storm.

Next week work starts on the lot at Denham and the film will go on the studio floor on December 3.

The s.s. *Empress*, 68-year-old paddle steamer, returned to dock last week for bath tubs to be fitted into her main cabin. Water was heated from the steam from her engines.

Later she stood by Darnett Ness Island, where, at low tide, close-ups of the fight between the two convicts, Magwitch (Finlay Currie) and Compeyson (George Hayes) were shot on a mud patch to match up with long shots taken previously at Colemouth Creek.

IN THE PICTURE: Location lunch time: Producer Ronald Neame, Biddy (Eileen Erskine), Director David Lean, Mrs. Joe Gargery (Freda Jackson), Young Pip (Anthony Wager) and Uncle Pumblechook (Hay Petrie), with profile of Joe Gargery (Bernard Miles).

CANADIAN NAVY SHOW CAST HAS MANY NEW DISCOVERIES

"LISBON Story" finished floor work at National studios on Wednesday, Paul Stein having completed work on this new dramatic musical subject.

Work starts next week on one of British National's most ambitious undertakings, the screen version of the all-Canadian Navy show, "Meet the Navy."

"Meet the Navy" cast comprises members of the Royal Canadian Navy, and for weeks they have been stationed at Boreham Wood rehearsing for the new production

Already Louis H. Jackson, executive producer on the picture, believes that he has made at least four discoveries in Lionel Martin, another Jimmy Stewart; Robert Gordon, a Brian Donlevy type; Percy Haynes, who has all the humour of Rochester; and Bill Alioh, of the tough [illegible] Laglen school.

"Meet the Navy" [illegible] to be directed by Alfred Tr[illegible] with Jerry O'Hara acting [illegible] first assistant, and Ernest [illegible]mer in charge of photography and [illegible]ghting. Moray Grant is camera [illegible]erator.

May's New Score

Hans May has practic[illegible] com-pleted the musical s[illegible] for "Trojan Brothers," which [illegible]aclean Rogers directed, with [illegible] Patricia Burke and David Farra[illegible] starring with Bobbie Howes, Les[illegible] Brook and Barbara Mullen.

Montgomery Tully, wh[illegible] made a hit with his first feat[illegible]-length subject, "Murder in Re[illegible]e," is working on the script of a [illegible]w story called "Punch Drunk." He will also direct this film.

SOUND SYSTEM RCA

The Observation Window

2,000-ft. Reel Progress

FREQUENCY-SHARING DIFFICULTIES

IT is satisfying to the KINE, which for ten years or more has advocated the adoption by renters of a longer reel than a thousand feet, to find that the prospects of its universal adoption are improving. Frank Hill, secretary of the Kinematograph Renters' Society, reported on Thursday last that he had sent an application to the Hays organisation for a number of film transit cases which it was proposed to put into ordinary use in this country to discover the qualities or disadvantages of the model.

THE design of transit cases has been discussed at length in these columns and those of the IDEAL KINEMA, as well as the merits or demerits of sending out films on spools, a question upon which there is serious difference of opinion. Without a spool the film is likely to telescope, while with it there is always the danger of a bent spool damaging the film when it is rewound on to the exhibitor's own spool.

RECENTLY I was greatly attracted by a 16-mm. plastic spool which I saw in use. The projectionist spoke very highly of its properties, as it cannot be bent and so damage the film. He also found that it stood up to a fair amount of rough usage, but confessed with a wry smile that one had broken when he set the heel of his Army boot plus about 13 stone of soldier on top of it!

IT is much to be hoped that when the 2,000-ft. reel and the improved transit case are brought into use that the arguments for and against various tins, cases and spools which have been set out in our columns will be fully considered with a view of establishing a practice which will provide the best results.

A STATEMENT from Washington reveals that the Columbia Broadcasting Service plans to transmit colour-television for the Federal Communication Commission early in the New Year. Private screenings have been made already to some of the members of the Commission. Columbia is reported to have made contracts with Westinghouse for producing equipment for colour picture reception.

SOME of the television interests in the United States are greatly perturbed by the requirement of the F.C.C. that there should be a sharing of television frequencies between the transmitting companies. They have appeared before the Commission to oppose the scheme.

THE situation is a difficult one, as there have been over 200 television and 500 frequency modulation applications. Broadcasters of radio programmes are particularly opposed to any time-sharing arrangement for television. They have pointed out that with the limited number of channels available the scheme, if adopted, would render network operations difficult, and in some cases impossible.

TWENTIETH CENTURY-FOX has plans already well advanced for the erection of a television transmission station on a five-acre tract of land in New Jersey, with a 500-ft. tower on the summit of a 640-ft. hill. The estimated cost is 40,000 dollars. The station will serve an area with a radius of forty to fifty miles.

HAVING now had an opportunity of seeing a further Agfacolor feature I wish to correct the impression about films produced by this process which may have been gained from my notes in last week's IDEAL KINEMA. I hope in a future issue of the KINE. to give a more or less detailed description of some of the colour renderings in a more recent film than that which I saw at first.

J. BENSON.

S.M.P.E.'s FIVE POINT PROGRAMME

Group Engineering—Television—Standardisation—Technical Supervision—Text Books

THE Society of Motion Picture Engineers, which held its 58th semi-annual technical convention at the Hotel Pennsylvania, New York, October 15-17, has formulated a five-point programme to bring about technical and other advances in the three major branches of the Industry and theatre television, according to its president, Donald E. Hyndman.

Television Details

In co-operation with those interested, the Society plans:—

1. Group engineering at an accelerated rate on problems and projects directly related to production, distribution, exhibition, film equipment, accessories, etc.

2. Further detailed work on the interrelations of the television art and the entertainment field of motion pictures, involving such specific projects as: studies of frequency allocation and band width requirements in relation to screen definition, private address systems, study of problems in installing and operating television equipment in theatres, follow upon the hearing before the Federal Communications Commission, which allocates channels.

Standardisation

3. More efficient work in standardising procedures, methods, data, specifications, equipment, and the like, bringing economy to production, distribution and exhibition.

4. Careful supervision of all engineering and technical projects on motion-pictures with the American Standards Association and any international standardising groups in order to maintain the Industry in a position to steer equipment design throughout the world. As a result of war it is thought imperative that this co-operative engineering be carried on to the fullest extent.

5. Correlating, assembling, editing, and original preparation of material for needed engineering reference books and/or reports on: kinematography, sound recording and reproduction for motion pictures, laboratory practice, film exchange practice, process photography, projection, theatre engineering, preservation of motion picture film for record purposes, theatre television installation and operation.

Books or reports, Mr. Hyndman said, are urgently needed, not only in the Industry but also as text books for the teaching of courses on motion pictures in colleges and universities. Such courses are now proposed in answer to numerous requests from members of the Armed Forces as well as from civilians who, in past years, have often asked the Society to recommend institutions giving courses.

A Talk on Agfacolor

Among the subjects listed for discussion at the S.M.P.E. October meeting was a talk on Agfacolor by Lt.-Col. R. H. Ranger, of the United States Signal Corps, on hebalf of the U.S. Technical Industrial Intelligence Committee.

This subject was not included in the original list of scheduled events, but the Department of Commerce having given permission for the "secrets" of the process to be revealed, a reshuffle of papers was made to permit of the paper on Agfacolor being delivered.

BARROW'S ELECTRICAL TARIFF

Compulsory Application to Kinemas Sought

A new tariff for electrical supply to kinemas, shops and business premises is proposed by the Barrow-in-Furness Electricity Committee.

It was pointed out that the introduction of an alternative tariff did not call for any approval, but that the compulsory application of such tariff to kinema consumers would require approval by the Ministry of Fuel and Power.

The committee decided to seek such approval.

POOL CARBONS

Edited by

The Showman

SHOWMANSHIP

MEMBERS of the KINE. Company of Showmen were pleased to see that the only woman member of the Company won the October KINE. showmanship award. Barbara Bradford deserves this honour; she has been both enthusiastic and ingenious. I have been looking back at some of her campaigns during the past few months. They are full of original ideas.

Original. Some of my readers are probably tired of hearing that word. But it is very important.

Showmanship, during the past thirty or forty years, has reached a stage where one can criticise nearly every stunt "because it has been done before." Well, we may have exhausted all the bright ideas, but we haven't exhausted the *originality* with which we put over even the oldest stunt.

Or have we? There are still a number of showmen who miss being first class men because they put over their ideas (and sometimes the basic idea is very good) with a total lack of imagination. They carry out the same old routine week after week, missing the obvious tie-up or the topical twist in publicity matter.

☆

WE are often justified in carrying out similar publicity schemes time and again. The flasher light in the foyer has always attracted the patron's eye and it always will. But if manager Sackier, of the Odeon, Brighton, had not invited the mayor to see a special showing of "The Brighton Strangler," he would have failed in his task of giving the film a hundred per cent. publicity coverage.

The good showman will carry out any stunt and every stunt—if it is going to keep his film in the public's eye. But he will know by instinct if an idea is going to do more harm than good. The man who tried to put "The Song of Bernadette" over as a Technicolor musical would certainly be failing in his duties!

That's why originality is important. It is not all of us who can work out a stunt that has never been done before, and, in any case, that is not always desirable. The new stunt is not always the best, but old ideas can have an original twist.

☆

COMPANY members must look to the future. Our audiences are going to expect better films, and the new scientific discoveries in the photographic and sound reproduction fields will give them to them.

But we must raise our standards. We must run our kinemas even more efficiently than we are doing now. We must make our publicity more attractive, more valuable.

That is why the standard set in the KINE. Showmanship competition is going to be higher.

That is why you may not always earn a mention. It is not because your stunt is of no value—all publicity is valuable. But we must continually try to make all our publicity better than the last.

Remember, when you earn a mention in the KINE. Showmanship pages you have done so only because your campaign was up to the required standard. Membership of the Company of Showmen is only achieved by being a "plus showman."

That's why in every office of every Company member one can see the black and white KINE. Showmanship Certificate hanging framed on the wall . . . testimony that the showman is a skilled man.

ENCHANTING IDEA

S. H. Bowen, of the Coliseum, Newport, devised this lobby setting for ENCHANTED COTTAGE (20th-Fox)

FIGHTING SPIRIT

Harry Ward, of the Super (A.B.C.), Oxford, arranged this tie-up with a boxer, Johnny Bashan (left), to exploit THE MAN CALLED SULLIVAN (United Artists)

☆

Pre-War Standard

HERE'S an idea which managers, keen on service to patrons, may like to try. It was sent in by W. Gourlay, of the Regal, Staines, who writes: "I would like to submit an idea which I am at present carrying out. It is literally asking for trouble.

"I have had a slide made bearing the following wording. 'In an effort to recover our pre-war standards the management invites suggestions from patrons which will help to improve their comfort and their entertainment.'

"The number of suggestions I have received is amazing. It has also revealed little things which, although not noticeable, are a source of annoyance to patrons. Some of the suggestions are really excellent and I certainly intend to carry them out as soon as conditions permit.

"It all boils down to this—if there is anything wrong with your theatre this is the sure way to find out."

Renter's Help

JACK FRANCIS, exploiteer of United Artists, tells me that U.A. has fixed a useful tie-up that will help exhibitors in connection with their campaigns for "Guest Wife."

Arrangements have been made for the outstanding hat style worn by Wilma Francis in the film to be reproduced by Modern Merchandising Bureau, Ltd., and displayed in the branches of "Hollywood Hats" in cities and towns throughout the country, coinciding with the release of the picture.

To the hats will be attached a tag carrying full picture credits and an appropriate illustration. In each window will be a special display comprising art backgrounds, pictures of Wilma Francis wearing the hats, stills, credit cards, etc., and in addition an array of the models in various colours. U.A.'s exploitation department will be pleased to furnish exhibitors with full particulars and offers its aid in the completion of the tie-up.

Another national tie-up featuring Claudette Colbert has been effected with Lux Toilet Soap.

West End Effort

SHOWMANSHIP in the West End is largely a matter of teamwork. Here is a particularly good example, the success of which should help exhibitors when the film reaches them elsewhere.

The width of Regent Street was jammed when Columbia's "Kiss and Tell," starring Shirley Temple, was given its European première at the New Gallery.

In place of the customary Society

"first night." Jos. Friedman, managing director of Columbia, placed the entire theatre at the disposal of returned prisoners of war, wounded, and those veterans of other wars—the Chelsea Pensioners.

Highlight of the event was the arrival of London's last genuine horse bus bearing a crowd of pensioners from the Royal Hospital, Chelsea.

Hectic Week

A HECTIC, but showmanlike, week was experienced by W. Roberts, of the Rex (A.B.C.), Liverpool, when exploiting Paramount's "Here Come the Waves."

In his own words:—

"Apart from the usual shop window tie-ups, a 'Bing Crosby' contest was held at the local dance hall. An R.A.F. boy won, and he was afterwards rehearsed to appear in a prologue to the film.

"Unfortunately, he was posted to India and I didn't receive word until three minutes before curtain time.

"At my wits' end, I announced that, owing to unforeseen circumstances, our guest star was unable to appear, and appealed for any member of the audience to come up and help me out.

"This challenge was taken up almost immediately by a soldier, Pte. J. Sutton, of Barrow-in-Furness, who turned out to have a marvellous voice and literally 'brought the house down.' He very kindly volunteered to help me out for the remainder of the run.

"On the Wednesday evening I entertained all the local twins to the show, and after they had seen the film I incorporated some of them in the stage show. Quite a few were too shy to appear—but I managed to persuade 12 sets of twins to make a personal appearance.

"Business was great over the three days, and it was the 'soldier planted by Providence' that did the trick."

Tennis and Henry

RESIDENT manager E. W. McDermott, of the Odeon, Whalley Range, decided that a novel display in keeping with the dignity of "Henry V" (Eagle-Lion) could be set up. It would cost little, but he would need to borrow some tennis balls. His daughter lent him five, an achievement in these days of scarcity.

McDermott set them up in his foyer under a banner proclaiming that this was the Dauphin's present to Henry V—a set of tennis balls. During the week they were in the kinema they were handled so much that the kinema staff were kept busy dusting them.

"Mac's" inside work did not end there. Throughout the kinema were Odeon Proclamations to patrons: "Be it known that 'Henry V,' an epic of England, which includes the Battle of Agincourt, will be shown next week."

A representative of Eagle-Lion's exploitation department complimented MacDermott on his display and agreed to send over the gown that Rene Asherton wore in "Henry" for display in a local shop, although it was actually earmarked for another kinema.

THE FIRST SHOW-WOMAN

Mrs. Baraba Bradford of the Plaza (A.B.C.), Catford, is the only woman member of the KINE. Company of Showmen—and she won the October £5 award

Sit Here and Read

*

Harry Murray doesn't have one idea every two months, so as to win a Certificate—he has one every week. This stunt for Paramount's "The Affairs of Susan" is good because it has atmosphere and is original.

Moving Clock

AN attractive stunt was put over by manageress D. Harrison, of the Rex, Tilehurst (A.B.C.), in connection with "Under the Clock" (M-G-M).

The display was a four-faced clock, with the following catchlines, one on each side of the clock. "Ten to one you will enjoy yourself 'Under the Clock' at the Rex." "It's high time you gave yourself a break 'Under the Clock' at the Rex." "In a few minutes you can get to the Rex for hours of entertainment 'Under the Clock.'" "You'll enjoy yourself like one o'clock by seeing that striking film 'Under the Clock' at the Rex."

The clock was placed on top of a car with loudspeaker and amplifier. The following verbal announcement was made, introduced first by chimes of one o'clock, "This is the Rex calling all patrons to meet Judy Garland and Robert Walker in that striking film, 'Under the Clock,' on Monday, Tuesday and Wednesday, October 29, 30, 31."

The whole display created considerable excitement. The car toured the district and town three days prior to the opening date. The cost was very little.

Handicaps Overcome

WITH two recent "Henry V" weeks in Worthing proper, preceding his screening at the Odeon, Lancing, Fred Bull was faced with a publicity problem which might have disheartened a less determined manager, but he evolved an effective and varied scheme of displays over a wide area.

In Worthing he arranged a tie-up with Ramsden's book shop, where a window was devoted to stills, showcards and various editions of Shakespeare's plays. At Marie Lott's costume salon the actual gown worn by Renee Asherson was the chief feature of a window, very tastefully dressed and conceived.

Bull arranged shop window displays as far afield as Shoreham and Steyning, while his colourful exhibition in miniature in a leading Lancing shop featured a number of the properties appertaining to the film. Outside his theatre a gay blend of flags and pennants made a brave show, and once inside, the foyer was resplendent with all the trappings of an historical pageant.

Window for Glory

FOR the showing of "The True Glory" (Warner) at the Princess Kinema, North Promenade, Blackpool, C. H. Cox had a full window display at one of the leading stores, featuring "Songs for the Boys."

This incorporated a 6-ft. folding display, photogravure portraits of the war leaders, flags of the United Nations, music and stills. In the centre a large card gave details of the feature and screening.

For the opening night the Mayor and Mayoress and members of the Town Council accepted the invitation to be present, with valuable publicity in the local Press.

The Mayor also responded to the request to speak during the interval on behalf of the British Sailors' Society, whose collection happily coincided with the showing.

Outside Work

LIMITATION of space in the foyer of the Odeon, Southampton, compels Arthur New to go outside the theatre to stage most of his exploitation.

To put over "Incendiary Blonde" he arranged special publicity in newspapers in Southampton and Winchester, the county "capital," and tie-ups with a Southampton milliner and hairdresser. The newspaper write-ups were done by his assistant, Arthur T. Davis.

In a local milliner's, set among an array of the latest model hats in the new "Texas" red shade, was an artistic plaque, designed by Mr. New, recording that "in the days of Texas Guinan hats were more elaborate creations than they are to-day. . . . The modern Texas red hat has the fine, well-bred lines for which Messrs. ——— are famous."

Inset in the plaque was a coloured photographic still surrounded by the title of the film and the place and date of its screening. Other stills were included in the window display.

The firm of hairdressers with whom manager New arranged a tie-up advertised both in the Press and their shop window the new "Texas" hair style "worn" by Betty Hutton in the part of Texas Guinan.

Reciprocation

GENERALLY rivals in the game of attracting patrons, this week the Brighton Odeon and its next-door neighbour, the Sports Stadium ice rink, became business partners.

At the Odeon, manager J. S. Sackier was showing Sonja Henie's "It's a Pleasure," so while he advised patrons that they could learn to skate just like Sonja, "next door at the Rink."

The stadium management advised the skaters to go next door for hints on improving their technique. Some attractive posters were displayed on the subject and the tie-up proved extremely successful.

Return Celebration

JUST released from the R.A.F., P. Tussaud-Birt put over a big display at the Palladium, Beeston, within a week of taking over management. The display consisted of an exhibition of Nazi souvenirs and linked-up the local Thanksgiving Week with "Sunday Dinner for a Soldier" (20th-Fox).

Exhibits which attracted interest included a Solothern machine gun recaptured at Stalingrad, a German machine-gun captured at Anzio, a huge collection of actual Nazi propaganda photos bearing the caption, "It was all propaganda—but we burst the bubble with the help of YOUR Savings," and a collection of Nazi medals and badges, including the Iron Cross, given to Tussaud-Birt by the Burgomeister of Wunstorf, when he reopened the Central Theatre, Wunstorf, for Allied troop shows.

A life-sized wax figure stood at the top of the main stairway, in true Tussaud tradition, dressed in actual Nazi military uniform. On the adjacent table was a document bearing the words, "We surrendered to your savings."

The main tie-up with the film consisted of a large poster depicting a soldier's mess tin, and a beautifully served meal on a plate with table-cloth and serviette. The wording below read "With the B.L.A. Sunday Dinner for a Soldier was often in a fox-hole—but now demobbed he enjoys it at home—save for home security—and see 'Sunday Dinner for a Soldier.'"

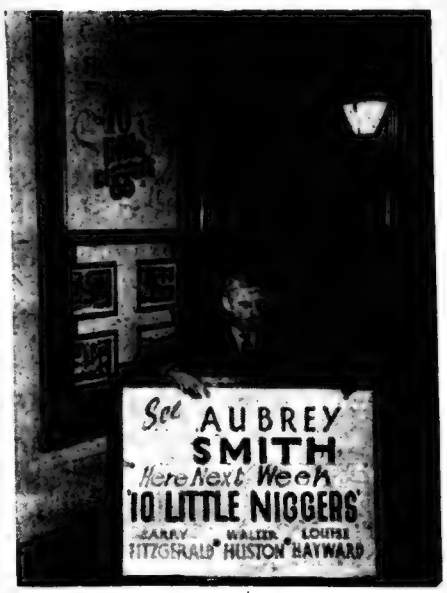
Front Page

YOU may remember that quite recently I printed a picture of a stage-coach bearing patrons to the Havana, Romford, to see Eagle-Lion's "Henry V."

That stunt was devised by Manager G. E. Sewell, who now writes to point out that his effort was written up by a national newspaper and given a front-page box. This is an unusual distinction for a piece of local publicity.

Full mention was made of the kinema, and there is no doubt that Sewell's business will benefit from the boost. It is just one more proof that originality and enterprise really pay.

MANAGERS GOT TOGETHER



Fred Archer, relief manager of the Gaumont, Wood Green, general manager R. Herrington, and the manager of the Gaumont, Finchley, H. D. Graham, arranged this living display for TEN LITTLE NIGGERS (20th-Fox)

Islington Idea

OLD blackout material, some discarded still frames, a display card, and two enlarged head portraits were the materials used by Leslie W. Stone, of the Islington Odeon, to provide a

striking window display. The other ingredient—and the most important—was brains.

Taking advantage of the good will of a furniture dealer, Stone built up an unusual array. Flanking a central board mentioning the theatre, the Paramount film "Out of This World" and its chief players, he placed on the right an enlarged bust of Eddie Bracken apparently asking: "Hullo, Bing! What are you doing in my picture?" and on the left an even larger head of Bing Crosby replying: "So what, Eddie? My film fans will find out at the Odeon!"

Macabre

ANOTHER manager who successfully squeezed the last ounce of creepiness out of his publicity for the Eagle-Lion thriller, "Dead of Night," was A. J. Burrows, of the Hackney G.-B. Pavilion.

He managed to get hold of an old coffin, lined it with mutton cloth dyed blue, and filled it with a cut-out cardboard figure of little detail but much suggestion.

Across the front he fixed a large pictorial card of a dismal scene suggestive of the moated grange on the haunted marsh (complete with large flying bat), stating: "Anything can happen—and does in the 'Dead of Night' . . ." and listing the principal performers in the film.

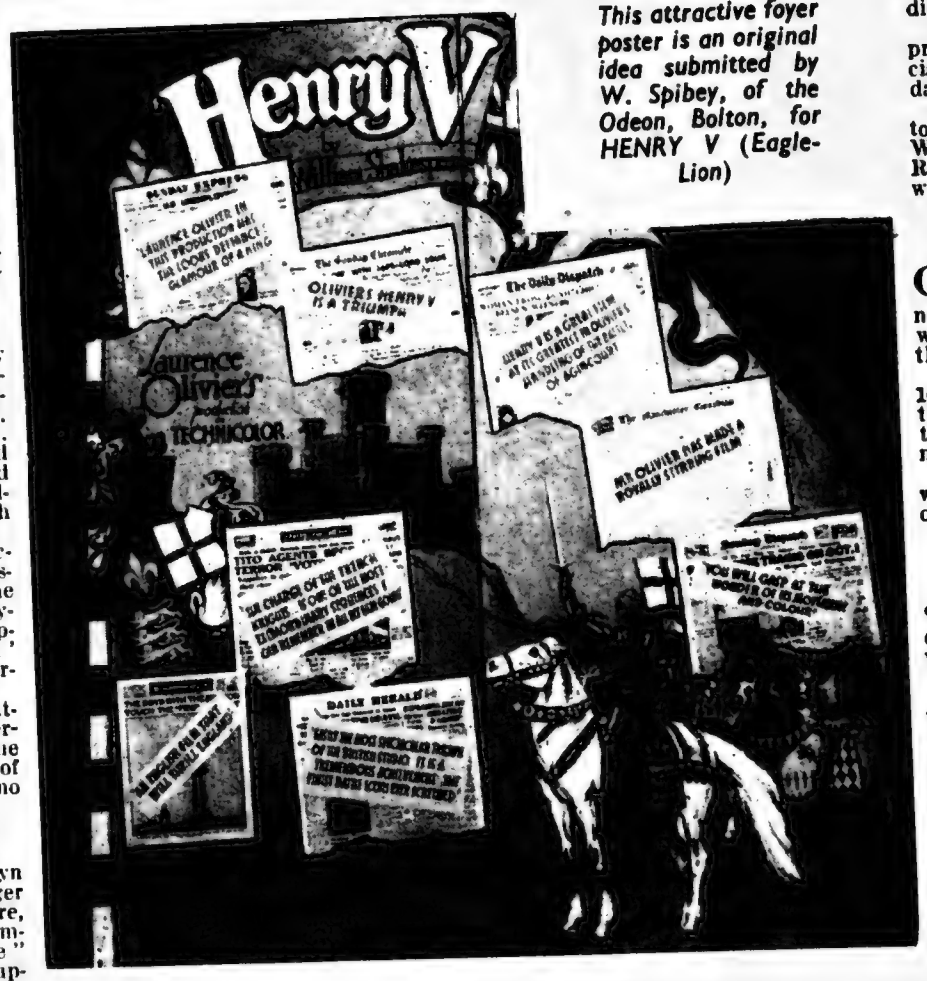
The chief projectionist provided suitable lighting effects (including glittering eyes for the "corpse"), and the simple contrivance, stood in a corner of the Pavilion's small vestibule, caused no end of a sensation.

Campaign Finish

WITH the co-operation of the Welwyn studios and Pathé pictures, manager A. L. W. Tolliday, of the Ritz, Edgware, was able to bring his exploitation campaign for "I Live in Grosvenor Square" to a grand finish with the personal appearances of Anna Neagle, star of the film, and Herbert Wilcox, producer and director.

The purpose of the visit was to present prizes to the winners of the film criticism competition organised by Mr. Tolliday in connection with the picture.

Anna Neagle presented an invitation to spend a day watching film making at Welwyn studios to the first-prize winner, R. A. W. Kingslake, and other awards were also presented.



This attractive foyer poster is an original idea submitted by W. Spibey, of the Odeon, Bolton, for HENRY V (Eagle-Lion)

Battle-Piece

ONE of the most striking historical representations I have seen in connection with Eagle-Lion's "Henry V" was that arranged by C. A. Chalk, of the Odeon, Richmond.

It consisted of a scenic background, 16 ft. by 8 ft., in full colour, depicting the Battle of Agincourt. In front were three life-size action cut-outs showing men in combat.

It was a really impressive display, which admirably captured the atmosphere of the film.

Five Windows

JACK GOLDIE, of the Regal, Kettering, specialises in big exploitation efforts when he believes he has a worthwhile film.

His latest job was done to put over Anglo-American's "Waltz Time." His main effort consisted of five first-rate shop tie-ups, with really effective displays and plenty of variety.

In addition he had useful space in the local newspapers, and he had the town well posted with arrows and other material in such a way that Kettering was made well aware that "Waltz Time" was an attraction not to be missed.

The Showman

MUSIC

JACK COURTNAY

writes about kine-organists and musical technique

TO be a good player should be the first attribute of an organist, but many players fall short of being first-rate because they cannot co-operate in making their interludes good "Showmanship."

A visit to the Union, Luton, at the invitation of manager Derrick Edenborough, convinces me that only in making use of all the resources of a modern kinema can a resident organist build up a reputation with his public.

Alex Taylor is at the console, and he insists on giving Frank Harmer, the chief operator, and his manager, perhaps just a little more than their fair share of praise in these "team work" shows.

What does it matter who gets the credit as long as the show gets over? All who help are to be congratulated!

By making co-operation the operative word in his managerial policy, Edenborough has made a success of his house and the organist is box-office value.

Edenborough assures me that, since the policy of "co-operative presentations" by Alex Taylor has been established, box-office receipts have gone up—because of the organ interludes.

✲

In the "Jackie Brown" Manner

JACKIE BROWN, at the Dominion, is a young organist. His intelligent use of second touches set him apart, but, his presentations of unique arrangements, although well registered with effective contrasted light and shade, showing off his ability, fail to put him over.

Why? Well, I think mere cleverness is not enough. Music was never intended to be restricted to one mould. Of course, a certain amount of liberty may be taken in interpretation. But to rearrange everything you play to fit a personal conception defeats its own object. Only in variety can entertainment flourish!

✲

How the "Cleavers" Put on a Show

SELDOM have I had the pleasure of hearing and seeing the "Cleavers" at work. From the moment I stepped into the Granada, Clapham Junction, I was led to expect "ultra" entertainment, so immaculate and cheerful was the atmosphere.

It wasn't long before "An Earful of Music" heralded the opening of another Granda presentation, with Robbie at the Wurlitzer. Every action indulged in was the obvious result of intense preparation and practice. The whole show "sparkled" and was as smooth as the surface of the lovely satins draping the stage, enhancing and reflecting the ever-changing lighting.

HERE IS YOUR RECORD GUIDE

NOVEMBER RECORD RELEASES

SOME kine-managers and organists have already started to plan their Christmas and New Year features. It's always as well to do this in advance, and these days, when managers in the smaller towns want to make use of special records, it is best to order as soon as possible. Records are still difficult to obtain.

This month (November) there are several suitable seasonable recordings issued. You'll find all the old favourites in complete catalogues.

☆

These are the new records I recommend for kinema use:

PAUL JONES, two parts, by New Mayfair Orchestra, on H.M.V. C.3461. Suitability: Useful for the kinema, dance hall, community singing and general light interval music.

POMP AND CIRCUMSTANCE MARCHES (Elgar) Op. 39, by the London Symphony Orchestra on Decca K.1140. Suitability: Popular grand march themes. Ideal for play-outs after "epics."

RADETZKY MARCH and PEPETUUM MOBILE (J. Strauss), by Rawicz and Landauer on two pianos, on Columbia DB.2193. Suitability: Period comedy-romances.

YOU CAME ALONG, from the film, by Victor Silvester and his Orchestra, on Columbia F.B.3153. Suitability: Incidental music to the film.

SUMMERTIME and YOU CAME ALONG, from "Rhapsody in Blue" and "You Came Along," with vocal refrains, by Geraldo and his Orchestra, on Parlophone F2096. Suitability: Useful for advance publicity.

OUT OF THIS WORLD and JUNE COMES AROUND EVERY YEAR, both from "Out of This World," sung by Bing Crosby on Brunswick 03596. Suitability: For interval and advance publicity work.

P. G. B.

JOHN REYNDER'S MUSICAL SUGGESTIONS

ARMY WIVES
(Pathé)

CERT. A. Length 5,396 ft. Reg. No. F.8471. Reviewed in KINE. August 16, 1945.
STARS.—Elyse Knox, Marjorie Rambeau and Rick Vallin.
ATMOSPHERE.—Amusing romantic comedy-drama, indicating the trials, tribulations and disappointments that beset the young Serviceman who attempts to marry in haste.
ORGAN.—"Come With Me, My Honey" (Chappell).
NON-SYNC.—As organ, on Parlophone F.2065.

VALLEY OF DECISION
(M-G-M)

CERT. A. Length 10,652 ft. Reg. No F.8501. Reviewed in KINE. September 6, 1945.
STARS.—Greer Garson and Gregory Peck.
ATMOSPHERE.—Romantic melodrama. The tale, set in the early '80s, is about the association of a proud and loyal servant girl with an industrialist's conscientious son.
ORGAN.—"Zampa" Overture (Herold), Boosey and Hawkes.
NON-SYNC.—As organ, on H.M.V. C.1818 (part one).

CHANCE OF A LIFETIME
(Columbia)

CERT. A. Length 6,015 ft. Reg. No. F.8534. Reviewed in KINE. September 20, 1945.
STARS.—Chester Morris, Erik Rolf and Jeanne Bates.
ATMOSPHERE.—Comedy crime melodrama, showing the many unexpected slip-ups which occur when an ex-cracksman inaugurates a war time scheme for the rehabilitation of hardened criminals.
ORGAN.—"Beachy Head" Overture (Frank Tapp), Chappell.
NON-SYNC.—As organ, on Chappell's C.161.

Yes! It's a w... While possessing many of the features which have made the Vulcan Bri...ost famous arc lamp, the new "Type DL" represents the very latest ...ue. The extra wide-angle light collection of the TWELVE inch mir... a full coverage on the gate whatever the carbon trim employed ... ...ent evenly illuminated screen. You must ask to see this new lamp a... ...lee showrooms—it is made both in D.C. and in A.C. models with poten... ...-co...led automa... ...ed in each case.

P.S. *Write or 'phone for your copy of the fully detailed brochure on this lamp, being careful to state whether you are interested in D.C. or in A.C. projection.*

KEE... G.B-KALEE ...N MIND

G. B-KALEE LTD., 60-66, WARDOUR STREET, LONDON, W.1. GERrard 5137/8/9. FACTORIES: LONDON, LEEDS, HIGH WYCOMBE AND GLOUCESTER. Pitchfords 2794

The slightest pressure on a Dunlopillo mattress or cushion instantly sends currents of air weaving through the honeycomb of cells.

It "cradles" every contour of the body. Lump cannot form in it. Vermin cannot live in it.

It truly is the greatest contribution to comfort and hygiene ever devised.

(Present production is limited to a few priority lines)

☆

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Parsons Retires from Odeon

At a meeting of Odeon managers in London area held at the Dorchester Hotel, John Davis announced appointment of **John Jarratt** London Theatre Controller.

Jarratt comes over from **S. H. Parsons,** who has given up the position at his own request for reasons of health. Parsons is to take six months' sick leave.

He remains a member of the organisation and it is hoped that the holiday will be the means of his making a speedy return to good health.

☆

Syd Parsons had a long career in the business and, after holding a managerial post for Odeon at Worthing for a while was promoted to Area Supervisor in the Midlands, from which appointment he was raised three years ago to the post he now relinquishes.

☆

John Jarratt is another executive of wide experience. He served with Paramount and Union Cinemas before joining the Odeon organisation.

He became manager for Union, controlling 22 theatres between London and the South Coast, opened the Old Kent Road Astoria in February, 1930, and joined the Paramount headquarters staff in February, 1939.

He was for a while an area administrator for Odeon and has latterly been concerned in developing the musical and stage side of Odeon entertainments.

F. C. Self remains as his assistant.

☆

W. S. Crocker has now returned from Army service in the Middle East to resume a managerial appointment with G.-B. and is at present on the staff of the Trocadero, Elephant and Castle.

After serving, before the war, with the Bernstein circuit, he joined Gaumont and became chief of staff at the Edmonton Regal, also holding appointments at the Kilburn State and the Watford Gaumont.

While in the army he organised the Raffles Concert Party.

☆

From chocolate boy to projectionist and thence to manager sums up the career so far of **Arthur Davies,** who has just taken charge of the Gloria, Chaddesden, Derby. Mr. Davies' previous managerial appointment was at the News Theatre, Nottingham.

☆

Flt. Lt. Robert K. Parry, formerly second operator at the Crescent, Penmaenmawr, N. Wales, has been awarded the D.F.C. for gallantry and devotion to duty.

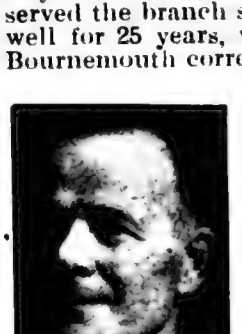
Parry, who is at present in Saigon, volunteered for the R.A.F. at the age of 17 and was trained in Florida, U.S.A., where he won the U.S. silver wings.

The Crescent, a 660-seater on the H. S. Bayliss Paramount circuit, is managed by S. Chapman, who has raised over £1,250 for various war charities by means of Sunday concerts.

MAINLY ABOUT PEOPLE

Served Hants Branch for 25 Years

THE Hants and East Dorset Branch of the C.E.A. is raising a testimonial fund for its secretary, **H. H. Mitchener,** who has served the branch so faithfully and well for 25 years, writes the KINE. Bournemouth correspondent.



Mitchener is a glutton for work, and the branch has had much cause on many occasions to be thankful to him for his wise counsel. Despite war time travel difficulties he attended meetings at Bournemouth and Southampton regularly and was always available to members with timely help and advice.

His intimate knowledge of the kinema Industry has stood the members in good stead on many occasions, and during the war he kept them informed of the many restrictions and regulations with which they had to conform. One of his outstanding successes during the war was the obtaining of deferments for key members of the staffs of exhibitors in the area, and many exhibitors have reason to be grateful to him in this respect.

☆

Staff Gives Manager Gold Watch

TRIBUTES to **F. E. Smurthwaite,** who had been manager at the Hippodrome, Sheffield, for 2½ years, were paid on Saturday when he was presented by his staff with a gold wrist watch at a farewell ceremony before starting as Pathe representative for North Wales.

E. V. S. Fordham, A.B.C. supervisor for the Leeds district, wished Mr. Smurthwaite every happiness and prosperity. He also introduced J. Walker, the new manager, who came from the Ritz, Bradford, to take over immediate duties.

On behalf of the staff, Fred Gregory, chief projectionist, said they regretted losing Mr. Smurthwaite. They had learned to know him more as a friend than as a manager. His door had always been open to each one of them.

Arthur Hammond, assistant manager, made the presentation.

☆

In **Robert P. Daly,** recently appointed house manager at the Old Kent Road Odeon-Astoria, general manager Hann has a valuable assistant, for, before joining the army on the outbreak of the war, Daly was a stage dancer appearing in C. B. Cochran's "Streamline Revue."

Other shows in which he appeared included "Over She Goes," with Stanley Lupino; "St. Moritz," the skating entertainment at the London Coliseum; "All the King's Horses," with Ramon Novarro at His Majesty's Theatre, and George Black's "The Fleet's Lit Up" at the Hippodrome.

After five year in the Forces—four of them with the Indian Army Medical Corps—he has been invalided out, and, being physically unable to resume his previous occupation, has decided to undertake managerial work.

☆

R.A.F. Man Makes Good as Manager

A. K. GRIFFITHS, who was in the R.A.F. on flying duties before the outbreak of war and, after being shot down in June, 1940, remained a prisoner-of-war in Germany for five years, has successfully passed his training at the Camberwell Odeon and has been appointed assistant manager at the Peckham Odeon, where manager Dixon reports that he is doing good work.

☆

Friends were sorry to hear that **F. Charles Wright,** manager of the Camberwell Odeon, has been compelled to enter King's College Hospital for treatment.

He was operated upon recently and is reported to be making good progress and hopes to be back at work within a couple of months. Here's wishing him a speedy recovery.

☆

T. S. Aldworth was recently appointed manager of the Regal, Bracknell (A.B.C.), formerly managed by the late Charles Graham. He joined A.B.C. over ten years ago. Formerly he was a schoolmaster.

☆

Captain A. E. Barnett, who is to be the new R.W.M. of Lodge Anima, Glasgow, is manager of the Anglo-American Film Corporation, previous to which he was for many years manager of Gaumont, and before that represented Ideal.

☆

Norman James, who, prior to joining the Royal Artillery five years ago, was manager of the Rialto, Grimsby, is to be demobbed and in a few weeks' time will resume management of that theatre.

☆

Miss W. E. Smith, now assistant manager at the Golder's Green Odeon, was for 15 years W. H. Thornton's secretary at the London Pavilion and Leicester Square Odeon.

She entered the Trade in 1931, and has been on the management side for the past two and a half years—at Swiss Cottage prior to her present appointment.

KINE PROPRIETOR WHO WAS ONCE A CAMERAMAN

A. H. SOWERBUTTS, proprietor of the Hythe Cinema, near Southampton, the man who took the first pictures for the "Gaumont Graphic" and took all the British subjects for the first three months of the existence of the newsreel, is retiring.

He began his work as a camera man in 1908, and subsequently became the general manager of the Warwick Trading Company. He afterwards founded Films Libraries, of which he was managing director.

With the coming of the "talkies" Sowerbutts retired from his office with Films Libraries and shortly afterwards went into the exhibiting side of the business and acquired a kinema at Hythe in 1931.

He has been a member of the Hants and East Dorset branch of the C.E.A. for many years, and at a branch meeting on Wednesday there were many expressions of regret at his retirement.

☆

Film Man Becomes a Councillor

A. M. TOLFREE, director and general manager of the Playhouse and Grand Electric, Wakefield, has been elected as councillor for the Northgate Ward of the city.

At one time assistant manager at the Capitol, Cardiff, and late at Finsbury Park Astoria, Tolfree's first position as manager was at the Paignton Picture House.

He left there to take up his present position in 1936.

He was educated at the Wakefield Grammar School and H.M.S. *Conway,* and, prior to entering the kinema Trade was for some years a navigating officer in the P. and O. Shipping Company. He is a Rotarian.

☆

W. Freemantle, formerly of the Regal, Coalville, Leicester, has been appointed resident manager of the Queen's kinema, Sittingbourne, Kent, which has been reopened by Manny Jay, following installation of new talking equipment and general reorganisation.

☆

W. C. Whitburn, manager of the County Cinema, Hertford (Shipman and King), and Mrs. Whitburn were among the guests invited to the reception held by the new Mayor and Mayoress of Hertford following Mayor-choosing on Friday.

Whitburn returned to the S. and K. Circuit, taking over the County in August last. He says that he is happier than at any time since coming into the Trade.

London Trade Show Diary

NEW FILMS TO BE SHOWN BETWEEN THURS., NOV. 15 AND WED., NOV. 21

Friday

The Phantom
(Columbia)

Private Theatre. 10.30 a.m.
Cast: Tom Tyler, Jeanne Bates, Kenneth R. MacDonald, Frank Shannon, Guy Kingsford, Ernie Adams, John S. Bagnif, Joe Devlin, Ace the Wonder Dog as Devil. **Director:** B. Reeves Eason.

Strong drama is provided in this story of the jungle. The Phantom of the title is an immortal white leader who keeps the native tribes in line. When he is killed his son becomes the new Phantom and encounters one eerie adventure after another.

Three keys to a map giving the location of the lost city of Zoloz is the mainspring of events.

Tuesday

The Well Groomed Bride
(Paramount)

Private Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Ray Milland, Olivia de Havilland, Sonny Tufts, James Gleason, Constance Percy Kilbride and Jean Heather. **Director:** Sidney Lanfield.

"The Well Groomed Bride" is a comedy romance with three of the biggest stars in Hollywood heading the cast.

This entertaining story concerns the last remaining magnum of French champagne in San Francisco which is the cause of a hectic duel of wits between a naval officer, who wants it to christen a new aircraft carrier, and a girl, who wants it for her marriage to a football hero.

Pink String and Sealing Wax
(Eagle-Lion)

Studio One. 10.30 a.m.
Cast: Mervyn Johns, Gordon Jackson, Sally Ann Howes, D. Wallbridge, Sheila Raynor, John Carol, Catherine Lacey, Frederick Piper, Enid Cruickshank, Mary Merrall, Jean Ireland, Colin Simpson, Don Stannard, Googie Withers, Garry Marsh, Pauline Letts, Lyonel Watts, Claude Bailey, and Jacques Brown. **Director:** Robert Hamer.

Murder and blackmail against a background of Brighton's underworld and upper social strata in the late nineteenth century provide the highlights of the film version of "Pink String and Sealing Wax," the play that played to large London audiences.

Mr. Sutton (Mervyn Johns) is a strict father whose unsympathetic treatment of his children leads to his son's (Gordon Jackson) implication in a murder

Swingin' on a Rainbow
(British-Lion)

Rialto. 11 a.m.
Cast: Jane Frazee, Brad Taylor, Taylor Langdon, Minna Gombell, Amelita Ward, Paul Harvey and Tim Ryan. **Director:** William Beaudine.

A bright musical comedy, this film has a cast of experts headed by glamorous Jane Frazee and Brad Taylor.

Jane is cast as a young composer who travels to Broadway to teach a bumptious bandleader that he can't steal her tunes and get away with it. In New York she meets a wealthy lyric-writer (Brad Taylor), and falls in love with him.

Unknown to each other, they are neighbours, and each annoys the other so much that they engage in a wall-pounding feud. Before the tangle is straightened out there are many musical moments. There are two new songs by Kim Gannon, Walter Kent and Jack Elliott. It is expected that "Swingin' on a Rainbow" will prove a success.

The plot concerns an ordinary man who bears such a resemblance to a notorious killer that when the latter is badly injured in a car crash the former is able to take over leadership of the gang, after coaching in the rôle from police experts!

As the leader, he is able to trap the gang.

Armstrong is said to turn in a highly polished performance.

George White's Scandals
(RKO-Radio)

Studio One. 10.30 a.m.
Cast: Joan Davis, Jack Haley, Margaret Hamilton, Glenn Tryon, Fitz Feld and Bettejane Greer. **Director:** Felix E. Feist.

Claimed as outstanding musical comedy, "George White's Scandals" has a well-defined story, whose catchy musical numbers and richly mounted ensembles dovetail neatly with the plot.

Two romances are developed. Joan Davis, comedienne of the "Scandals," and Jack Haley, comedian, have never been able to marry, because he has promised his mother never to take a wife until his spinster sister finds a mate—a very improbable event.

A Yank in the West Country *(Br. Australasian)*

Private Theatre. 2.30 p.m.

This is the first of a series, written, directed and produced by Geoffrey J. Benstead. It is four reels.

Owing to the shortage of studio space, Benstead attempted the unenviable task of shooting the film entirely on location, a difficult job, as he had incorporated some variety acts into the story. The players show up effectively against a background stressing the historic and beautiful places in the west of England.

Wednesday

Gangs of the Waterfront
(British-Lion)

Rialto. 11 a.m.
Cast: Robert Armstrong, Stephanie Batchelor, Martin Kosleck, Marian Martin, William Forrest, Wilton Graff and Eddie Hall. **Director:** George Blair.

Pointing a moral—namely, that crime *still* does not pay—but providing first-rate entertainment, "Gangs of the Waterfront" should prove popular with audience who like two-fisted action type films.

Patricia Burke and Walter Rilla in a scene from British National's LISBON STORY, now completed and set for early trade show by Anglo-American

HIPPODROME SHOW AS A FILM

WARNER'S NEXT TOPICAL ONE

THREE major pictu[re]s have been completed at W[arn]ers' Burbank studios. They [are] "Confidential Agent," "The M[an] I Love" and "Never Say Goo[d]bye."

"Confidential Agent," because of its timeliness and to reap the full benefit of the publicity following Lauren Bacall's debut in "To Have And Have not," is being rushed across the Atlantic.

Miss Bacall partners Charles Boyer in this film, which is an adaptation of Graham Greene's story about intrigue and adventure in London at the time of the Spanish Civil War.

Others in "Confidential Agent" include Peter Lorre, Victor Francen, George Courlouris, and a newcomer, Wanda Hendrix.

Another just completed, "The Man I Love," stars Ida Lupino with Robert Alda, Andrea King, Bruce Bennett and Alan Hale. Raoul Walsh directed this for producer Arnold Albert.

Ida Lupino has the rôle of a night-club singer. Hitherto the rule has been that Miss Lupino have dramatic parts.

Last of the finished trio is "Never Say Goodbye," a comedy with Errol Flynn.

Miss Parker plays a widow in the film, mother to an eight-year-old, who writes to a lonely marine saying that her mother is lonely, too—and what about it!

The Lost Road to Morocco

Channel Islands kinemas are still trying to solve the mystery of the missing film of "Road to Morocco," which has completely disappeared somewhere between London, Jersey and Guernsey.

The London film distributors informed Guernsey that the film would reach the Regal for screening on November 5, but kinemagoers saw only a substitute film. So far, the film has not arrived and is still missing.

PATHE FINDS "PICTORIAL" NEW MARKETS

FOR the past 26 years Britain's only screen magazine, *Pathé Pictorial* (now *New Pathé Pictorial*), has expanded into an "international" film, catering for an audience numbering many millions in all parts of the world.

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"The features in 'New Pathé Pictorial,'" says Howard Thomas, "are chosen with meticulous care and hackneyed subjects are always ignored. Much has been done to improve the presentation of the 'Pictorial,' and there is still further scope for progress in the future.

"A feature that has won warm praise from both home and overseas audiences is our cin[e]-study of Britain's leading stars of stage, screen and radio, showing them as ordinary men and women. Another popular presentation has been the intimate glimpses of men and women in the public eye. In addition, 'New Pathé Pictorial' will devote a feature each week to women and beauty.

"Forthcoming attractions include candid camera interviews with Field-Marshal Sir Harold Alexander (exclusive to the 'Pictorial'), Richard Tauber, Haydn Wood, Carroll Gibbons, Stanley Wooderson, Eddie Phillips, Bruce Woodcock, James Fitzpatrick, and such features as 'Behind the Scenes with the G.P.O.,' the latest in underwater repair technique, the Housing question, the mechanical golfer—a golfer's 'dream,' and the latest hair styles—in green, blue and mauve!"

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SITUATIONS VACANT

MANAGER-OPERATOR wanted for small hall near Blackpool.—G., Box 147, Kinematograph Weekly.

CO-CHIEF Operator wanted; must have good references; good wages. Call or write, Coliseum Cinema, Green Lanes, Harringay, N.8.

WANTED, first-class Kinema Operator for the Grove Cinema, Ilkley, Yorks; good salary and comfortable situation for the right man.—Apply, in confidence, to Steve Roberts, Circuit Manager, Star Cinemas (London), Ltd., Star House, Bank Street, Castleford.

RELIABLE Operator required; permanent position, independent theatre; Kalee and W.E. Reply, with references, to the Picture Theatre, Sutton, Surrey.

SECOND Operator wanted for the Hippodrome, Margate; good wages for a reliable man or woman, start immediately.—Apply, giving full details of experience, to The Manager.

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MANAGER fully qualified, bonded, 20 years' experience renting and kinema side, including booking, eight years with independent till theatre blitzed and five with present major circuit, seeks similar post with more congenial independent; highest references from present and past employers; linguist; Central London or South Coast preferred.—B., Box 132, Kinematograph Weekly.

MANAGER DESIRES POSITION; SMART, ENERGETIC AND KEEN EXPLOITEER; AGE 49; LIFE-LONG EXPERIENCE; HIGHEST INTEGRITY; GO ANYWHERE.—B., 7, DIXON AVENUE, GRIMSBY.

EXPERIENCED Manager, age 35, smart appearance, recently demobbed, open for engagement with independent company or small circuit where efforts will be appreciated; fully conversant with modern sound systems; first-class references; photo if required.—Howlison, 72, New Bedford Road, Luton, Beds.

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MANAGER, experienced variety, catering, etc., operating in emergency; independent hall for preference; distance no object; bonded; disengaged when suited.—B., Box 142, Kinematograph Weekly.

EXPERIENCED MANAGER (35) REQUIRES PERMANENT POST; RELIEF CONSIDERED; MIDLANDS PREFERRED; IMMEDIATE AVAILABILITY; EXCELLENT REFERENCES.—C., BOX 143, KINEMATOGRAPH WEEKLY.

MANAGER (just concluded war service) desires post; coast or near preferred, but not essential; 26 years' solid experience, including general management of three halls and 17 years one position; well up in variety, beauty and other competitions.—Webster, 48, Newbury Avenue, Enfield Lock, Middx.

GENTLEMAN and Son desire posts as Manager-Operator and Operator; experienced all routines; go anywhere if accommodation.—Offers to Grundy, 15, Midway Terrace, Bridlington.

ASSISTANT or Relief Manager (experienced) requires whole or part-time position; disengaged.—Write, F., Box 122, Kinematograph Weekly.

CHIEF Operator requires position, age 27; single; discharged H.M. Forces.—U., Box 135, Kinematograph Weekly.

POSITION required as Supervisor, Inspector, Circuit Engineer, Manager, Organist, House Engineer, Stage Manager or Chief Projectionist; 20 years' experience in all branches of kinema and theatre industry; go anywhere; age 37.—Desmond, 42, Manor Avenue, Cannock, Staffordshire.

SUPERVISOR.—Position as Supervisor wanted by E.N.S.A. area manager; small or medium circuit in Lancs or Yorks preferred; thorough practical knowledge of projection, service, sound systems and house management.—45, Bar Street, Burnley, Lancs.

GOOD Chief and Second Operators require joint post in country town kinema; Kalee, B.T.H., etc.; can start at once.—Operator, 74, Halifax Road, Triangle, near Halifax, Yorks.

ORGANIST desires post; own library and slides; exempt N.S. direction; assist management.—F., Box 146, Kinematograph Weekly.

RELEASED Airman (age 30), experienced projectionist, requires position immediate, studio camera or projection staff; excellent civilian and Service references.—Z., Box 140, Kinematograph Weekly.

DEMOBBED N.C.O. (projectionist) seeks position at once, North London or South-West Counties; six years' experience Kalee projectors, W.E. sound system; good all-round ability; excellent references.—Y., Box 139, Kinematograph Weekly.

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FOR SALE AND WANTED

TWO Stelmar Arc Lamps, Mk. EV., Mod. No. 1, Ser. No. 1112-1145, general condition good; two pebbles (glass condensers); outer chrome condensers as new.—Can be seen at Kio Cinema, Sheerness, Kent.

MORRIS 25-H.P., 1937-38 MODEL, BLACK SALOON IN NEW CONDITION, 20,000 MILES, THREE YEARS LAID UP; FIRST OWNER CHAUFFEUR DRIVEN; PRICE £600.—N., BOX 128, KINEMATOGRAPH WEEKLY.

TWO G.E.C. Motor Generators, 480 volts D.C., 300 amps, 100 volts, complete with starters and shunts; 1 250-amp. Change-over Switch; 1 Double-pole Main Contactor; 2 Hall and Connolly Arcs, complete; 2 spare H. and C. Burners; 2 Arc Resistances, 25 to 150 amps, 100 to 65 volts; 2 Arc Resistances, 20 to 80 amps, 100 to 50 volts; 2 Main Switches for arcs, 150 amps; 2 Main Switches for arcs, 100 amps. (with buzz bars chamber). Can be seen at the Empress Cinema, Mare Street, Hackney, E.8.

WANTED, two second-hand Stage Curtains (Velour); approximate 45 ft. x 12 ft.; no coupons.—W. P. Cole Sheane, Twickenham Vicarage.

"KINE. WEEKLIES," 1941 to 1945, for disposal; good, clean copies.—Offers to Williams, 112, Heathfield Road, Handsworth, Birmingham, 19.

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MISCELLANEOUS

ARTIST, Retoucher of Film Stills, etc., can undertake additional free-lance work. — B., Box 118, Kinematograph Weekly.

PRODUCTION Locations arranged in Devon and Cornwall; also crowd and small part extras with accommodation and catering.—F.W.B. Locations, 128, Winner Street, Paignton, Devon.

KINEMAS.—Smarten your Press Ads. with a new Nameblock.—J. S. Woolley, Advertising Service, Prudential Chambers, Market Place, Loughborough.

SLIDES.—Date, two Stars and Title, 1s., post free; minimum order six; c.w.o.—Gerald Thorpe, 55, Torkington Street, Edgeley, Stockport. Sto. 4385.

LONDON AND PROVINCIAL TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
		LONDON.				
Fri., Nov. 16	10.30 a.m.	Private Theatre...	The Phantom	Columbia	———	A
Tues., „ 20	10.30 a.m. & 2.30 p.m.	Private Theatre...	Well Groomed Bride	Paramount	———	U
„ „ 20	10.30 a.m.	Studio One	Pink String and Sealing Wax	Eagle-Lion	Mervyn Johns	—
„ „ 20	11 a.m.	Rialto	Swingin' on a Rainbow	British-Lion	Jane Frazee	U
„ „ 20	11 a.m.	G.B. Theatre	Isles of Mystery	Famous Films	———	—
„ „ 20	2.30 p.m.	G.B. Theatre	A Yankee in the West Country	British Australasian	———	—
Wed., „ 21	10.30 a.m.	Studio One	George White's Scandals	RKO-Radio	Joan Davis	—
„ „ 21	11 a.m.	Rialto	Gangs of the Waterfront	British-Lion	Robert Armstrong	A
Thur., „ 22	10.30 a.m.	Studio One	The Rake's Progress	Eagle-Lion	———	—
„ „ 22	11 a.m.	Rialto	Tell it to a Star	British-Lion	Ruth Terry	U
Fri., „ 23	10.30 a.m. & 2.30 p.m.	Private Theatre	Cross My Heart	Paramount	———	—
„ „ 23	11 a.m.	Studio One	Man from Oklahoma	British-Lion	Roy Rogers	U
		BELFAST.				
Wed., Nov. 21	10.45 a.m.	Picture House	Breaking the Ice	International	Bobby Breen	—
		BIRMINGHAM.				
Tues., Nov. 20	10.30 a.m.	Futurist	The Stork Club	Paramount	Betty Hutton	U
„ „ 20	10.30 a.m.	Scala	Bedside Manner	United Artists	John Carroll	A
„ „ 20	10.30 a.m.	Forum	The Body Snatcher	RKO-Radio	Boris Karloff	—
Wed., „ 21	10.30 a.m.	Forum	Confidential Agent	Warner	Charles Boyer	—
„ „ 21	10.30 a.m.	Forum	George White's Scandals	RKO-Radio	Joan Davis	—
„ „ 21	10.45 a.m.	Futurist	Swingin' on a Rainbow	British Lion	Jane Frazee	U
Thur., „ 22	10.45 a.m.	Futurist	Gangs of the Waterfront	British Lion	Robert Armstrong	A
Fri., „ 23	10.30 a.m.	Futurist	Five Were Chosen	Grand National	———	—
„ „ 23	10.45 a.m.	Scala	Tell It to a Star	British Lion	Ruth Terry	—
		CARDIFF.				
Tues., Nov. 20	10.30 a.m.	Park Hall	Wide Open Faces; Bad Company	New Realm	Joe E. Brown	U
„ „ 20	10.45 a.m.	Empire	The Stork Club	Paramount	Betty Hutton	U
Wed., „ 21	10.30 a.m.	Empire	The Body Snatcher	RKO-Radio	Boris Karloff	—
„ „ 21	10.45 a.m.	Park Hall	Lorna Doone	Renown	John Loder	A
Thur., „ 22	11 a.m.	Park Hall	Bedside Manner	United Artists	John Carroll	A
Fri., „ 23	10.45 a.m.	Olympia	Swingin' on a Rainbow	British Lion	Jane Frazee	—
„ „ 23	10.45 a.m.	Park Hall	Thrill of a Romance	M-G-M	Van Johnson	—
„ „ 23	10.30 a.m.	Olympia	Confidential Agent	Warner	Charles Boyer	—
		GLASGOW.				
Tues., Nov. 20	10.30 a.m.	Regal	Confidential Agent	Warner	Charles Boyer	—
„ „ 20	10.45 a.m.	Green's	Bedside Manner	United Artists	John Carroll	A
„ „ 20	10.45 a.m.	La Scala	The Stork Club	Paramount	Betty Hutton	U
„ „ 20	10.45 a.m.	Regent	Five Were Chosen	Grand National	———	A
Wed., „ 21	10.30 a.m.	Regal	The Body Snatcher	RKO-Radio	Boris Karloff	—
Fri., „ 23	10.45 a.m.	Regal	Swingin' on a Rainbow	British Lion	Jane Frazee	—
		LEEDS.				
Tues., Nov. 20	10.30 a.m.	Ritz	Two Years Before the Mast	Paramount	Alan Ladd	A
„ „ 20	10.45 a.m.	Tower	Bedside Manner	United Artists	John Carroll	A
Wed., „ 21	10.30 a.m.	Ritz	The Body Snatcher	RKO-Radio	Boris Karloff	—
„ „ 21	10.45 a.m.	Tower	Swingin' on a Rainbow	British Lion	Jane Frazee	U
„ „ 21	10.45 a.m.	Tatler	Five Were Chosen	Grand National	———	A
Thur., „ 22	10.30 a.m.	Ritz	Confidential Agent	Warner	Charles Boyer	—
„ „ 22	10.45 a.m.	Tower	Gangs of the Waterfront	British Lion	Robert Armstrong	A
Fri., „ 23	10.30 a.m.	Ritz	The Stork Club	Paramount	Betty Hutton	U
„ „ 23	10.45 a.m.	Tower	Tell It to a Star	British Lion	Ruth Terry	—
		LIVERPOOL.				
Tues., Nov. 20	10.30 a.m.	Forum	Confidential Agent	Warner	Charles Boyer	—
„ „ 20	10.45 a.m.	Majestic	The Stork Club	Paramount	Betty Hutton	U
Wed., „ 21	10.30 a.m.	Forum	The Body Snatcher	RKO-Radio	Boris Karloff	—
„ „ 21	10.45 a.m.	Scala	Swingin' on a Rainbow	British Lion	Jane Frazee	U
Thur., „ 22	10.45 a.m.	Forum	Gangs of the Waterfront	British Lion	Robert Armstrong	A
Fri., „ 23	10.15 a.m.	Forum	Anchor's Aweigh	M-G-M	Frank Sinatra	—
„ „ 23	10.45 a.m.	Scala	Bedside Manner	United Artists	John Carroll	A
„ „ 23	10.45 a.m.	Futurist	Tell It to a Star	British Lion	Ruth Terry	—
		MANCHESTER.				
Tues., Nov. 20	10.45 a.m.	Theatre Royal	The Stork Club	Paramount	Betty Hutton	U
„ „ 20	10.30 a.m.	Oxford St. P.P.	The Body Snatcher	RKO-Radio	Boris Karloff	—
„ „ 20	10.45 a.m.	Market St. P.P.	Bedside Manner	United Artists	John Carroll	A
Wed., „ 21	10.15 a.m.	Theatre Royal	Anchor's Aweigh	M-G-M	Frank Sinatra	U
„ „ 21	10.30 a.m.	Gaumont	George White's Scandals	RKO-Radio	Joan Davis	—
Fri., „ 23	10.45 a.m.	Oxford St. P.P.	Swingin' on a Rainbow	British Lion	Jane Frazee	U
„ „ 23	10.45 a.m. & 2.15 p.m.	Private Theatre	Confidential Agent	Warner	Charles Boyer	—
		NEWCASTLE.				
Tues., Nov. 20	10.30 a.m.	Essoldo	The Stork Club	Paramount	Betty Hutton	U
„ „ 20	10.30 a.m.	Haymarket	The Body Snatcher	RKO-Radio	Boris Karloff	—
Wed., „ 21	10.30 a.m.	Haymarket	Confidential Agent	Warner	Charles Boyer	—
„ „ 21	10.30 a.m.	Essoldo	George White's Scandals	RKO-Radio	Joan Davis	—
„ „ 21	10.45 a.m.	Stoll	Swingin' on a Rainbow	British Lion	Jane Frazee	U
Thur., „ 22	10.45 a.m.	Essoldo	Gangs of the Waterfront	British Lion	Robert Armstrong	A
Fri., „ 23	10.30 a.m.	Essoldo	Bedside Manner	United Artists	John Carroll	A
„ „ 23	10.45 a.m.	Stoll	Tell It to a Star	British Lion	Ruth Terry	—
		NOTTINGHAM.				
Tues., Nov. 20	10.30 a.m.	Scala	Two Years Before the Mast	Paramount	Alan Ladd	A
Wed., „ 21	10.30 a.m.	Carlton	The Body Snatcher	RKO-Radio	Boris Karloff	—
Fri., „ 23	10.30 a.m.	Carlton	George White's Scandals	RKO-Radio	Joan Davis	—
„ „ 23	10.30 a.m.	Scala	Kitty	Paramount	Paulette Goddard	—
„ „ 23	10.45 a.m.	Elite	Confidential Agent	Warner	Charles Boyer	—
		SHEFFIELD.				
Tues., Nov. 20	10.30 a.m.	Hippodrome	Confidential Agent	Warner	Charles Boyer	A
„ „ 20	10.45 a.m.	Cinema House	Five Were Chosen	Grand National	———	A
Wed., „ 21	10.30 a.m.	Union St. P.P.	Hold that Blonde	Paramount	Eddie Bracken	A
„ „ 21	10.45 a.m.	Cinema House	The Black Room	Columbia	———	A
Thur., „ 22	10.45 a.m.	Cinema House	Bedside Manner	United Artists	John Carroll	A
Fri., „ 23	10.30 a.m.	Union St. P.P.	Two Years Before the Mast	Paramount	Alan Ladd	U
„ „ 23	10.30 a.m.	Cinema House	The Body Snatcher	RKO-Radio	Boris Karloff	—
„ „ 23	10.45 a.m.	Hippodrome	Swingin' on a Rainbow	British Lion	Jane Frazee	—

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November 15, 1945

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who loved shamelessly,
who murdered
ruthlessly . . .

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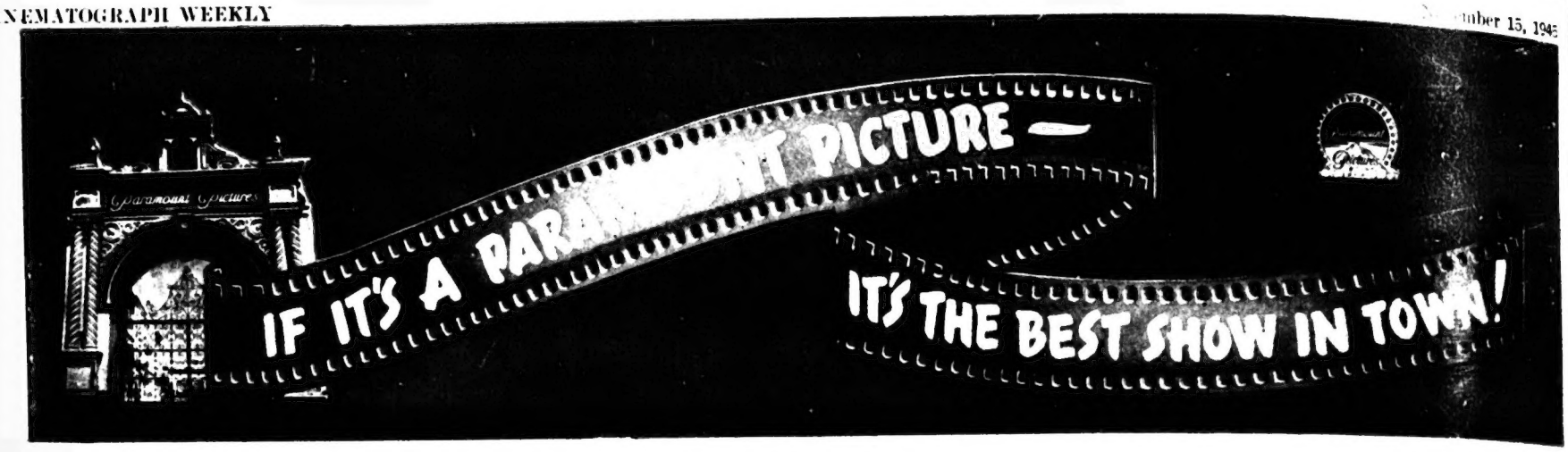
GORDON JACKSON * SALLY [illegible] in

PINK STRING *and* SEALING WAX

Produced by MICHAEL BALCON
Directed by ROBERT HAMER
Screenplay by DIANA MORGAN, based on the play [illegible]

To be Trade Shown at Studio [illegible]

Tuesday, November 20th at [illegible]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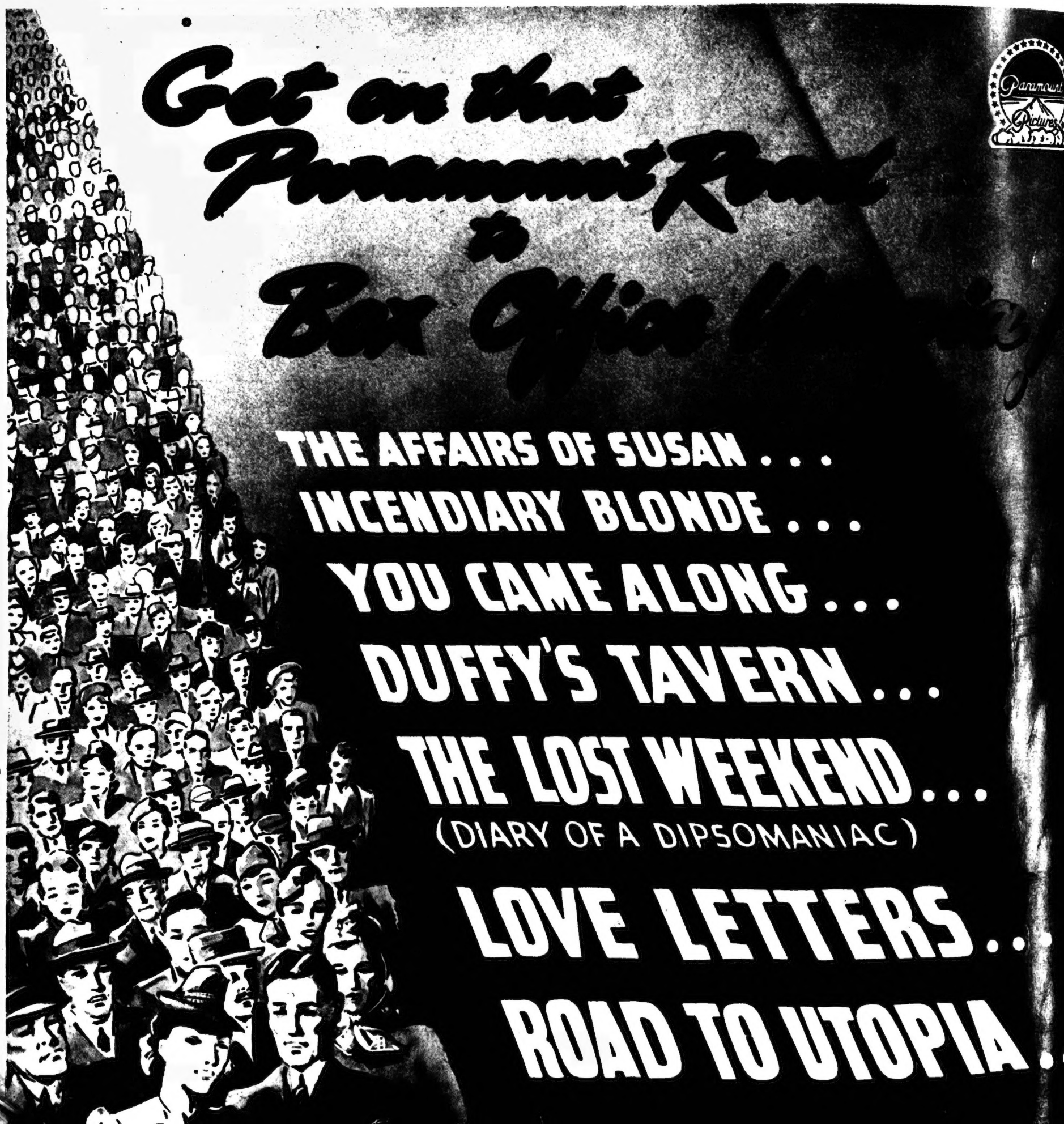
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LOVE LETTERS . . .
ROAD TO UTOPIA . . .